

The Musical World

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PRICE 3D.

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HALF-TERM will COMMENCE NOVEMBER 6th.
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METROPOLITAN EXAMINATIONS, 1890.
These Examinations have been fixed to take place January 6, 7, 8, 9, 10, 11. Last day for receiving names November 15. Syllabus and all information upon application.

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LONDON BALLAD CONCERTS.	LONDON SYMPHONY CONCERTS.	
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November	12, 1889	...	Conversazione.
December	3	...	Lecture.
January	7, 1890	...	F.C.O. Examination (Paper Work).
"	8	...	F.C.O. Examination (Organ Playing).
"	9	...	F.C.O. Examination (Organ Playing).
"	10	...	Distribution of Diplomas.
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"	15	...	A.C.O. Examination (Organ Playing).
"	16	...	A.C.O. Examination (Organ Playing).
"	17	...	Diploma Distribution.
February	4	...	Lecture.
March	4	...	Lecture.
April	14	...	Annual Dinner.
May	6	...	Lecture.
June	3	...	Lecture.
July	1	...	Lecture.
"	15	...	F.C.O. Examination (Paper Work).
"	16	...	F.C.O. Examination (Organ Playing).
"	17	...	F.C.O. Examination (Organ Playing).
"	18	...	Distribution of Diplomas.
"	23	...	A.C.O. Examination (Paper Work).
"	24	...	A.C.O. Examination (Organ Playing).
"	24	...	A.C.O. Examination (Organ Playing).
"	25	...	Diploma Distribution.
"	31	...	Annual General Meeting.

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Vickers, H.	Drury-court, Strand.	Chappell	50, New Bond-street.
Vickers, G.	Angel-court, Strand.	Cramer	Regent-street.
Smith & Son	186, Strand.	Weekes	14, Hanover-street.
Klein	3, Holborn Viaduct.	Ascherberg and Co.	46, Berners-street.
Farnell	Southampton-row.	Woolhouse	81, Regent-street.
	E.C.	Hay, A.	Old Bond-street.
Allen, E. W.	Ave Maria-lane.	Justice	Jernyn-street.
Kingsbury	Fetter-lane.	Shaw	403, Oxford-street.
Marshall and Co.	Fleet-street.	Hole	Chapel-place.
Willing and Co.	Farringdon-st. Railway Station.	Hopkinson	New Bond-street.
Pottle and Son	Royal Exchange.	Mills	New Bond-street.
Davis, H.	Imperial Arcade, Ludgate Hill.	Willshire	Fouberts-place, Great Marlboro'-street.
Cole, A.	97, Queen-street, Cheapside.	Pocock and Son, J.	103, Westbourne-grove.
Dawson and Sons ..	121, Cannon-street.	Sharp, J. C.	2, Kensington Park-rd.
Simpson	Red Lion-court, Fleet-street.	Rodwell, J.	202, Kensington Park-rd, Notting Hill G.
	W.	Chard, G.	30, Charlotte-street, Fitzroy-square.
Blagdon, J.	49, Hanway-street.	Furkess	Compton Street.
Novello	1, Berners-st., Oxford-street.	Hime and Son	2, Elm Park-terrace, Fulham-road.
L. M. P. Co.	59, Great Marlboro'-st.	Hollis, B.	63, Ebury-street, Eaton-square.
Ridgway	10, Argyle-street.	Rowe, S.	1, Northwood-road, Highgate Archway.
Templeton	36, Great Portland-st.	Millar, J. W.	76, Holloway-road.
Polytechnic	Regent-street.		
Ricordi	Regent-street.		
Forayth	Regent-circus.		
Holmes	Chapel-place.		

Bath—	Milsons-street.	Chichester—	The Cross.
Duck, Son, and		Barrett	
Pinker	Bridge-street.	Dover—	
Simms and Son ..	George-street.	Cuff Brothers	New Bridge-street.
Birmingham—		Eastbourne—	
Rogers & Priestley	71 to 73, Colmore-row.	Leach's Library ..	41, Grand Parade.
Bradford—		Gowland, T.	The Library, Marine-parade: and 25, Lewes-place.
Clough	8, Wells-street.	Hendry, G.	Grove-road.
Morgan, J.	1, Dale-street.	Edinburgh—	
Brighton—		Paterson and Son	27, George-street.
Backe, H.	7, Western-rd., Hove.	Folkestone—	
BEAL & SON ..	Western-road.	Thorpe's Library.	Sandgate-road.
Chester, W.	Palace place.	Gloucester—	
Clifford	112, St. James-street.	Dancey, C. H. ...	8, Barton-street.
Cramer and Co. ...	West street.	Thomas, C. H.	46, Eastgate-street.
Cramer and Watts	St. James-street.	Hastings—	
Emery	Church-road.	Lindridge & Son	44, Robertson-street.
Embling's Library	Preston-street.	Underwood, M. L.	5, Palace-avenue, White Rock.
Farncombe	Gardiner-street.	Leeds—	
Farrant	Western-road.	Johnson, C. H. ...	1 and 2, Cloth Hall-st.
Franks	104, London-road.	Mann	Central Market.
Gillett	26, St. George's-road.	Ramsden, A.	12, Park-row.
Gillett, R.	161, Marine-parade.	Manchester—	
Godfrey	88, Western-road.	Forayth	
Harman	Sillwood-street.	Heywood, J.	
Houghton	16, St. George's-road.	Newcastle—	
Junor	Queen's-road.	Goodwin	43, Red Lion-square.
Lyon and Hall	22, Church-rd., Hove.	Ross	35, Side.
Potts and Co.	104, King's-road, and North-street.	Norwich—	
Russell	Station-road, Hove.	Jarrol and Sons.	5, London-street.
Sands, J.	Upper North-street.	Thompson	52, Magdalen-street.
Scott	145, Church-road, Hove.	Scarborough—	
Sprake	87, St. James-street.	Copland	121, Westborough-rd.
Swaysland	New Pier.	St. Leonards—	
Treacher's Library	North-street.	Hermilage & Sons	18, Grand-parade.
Walser, J.	36, Western-rd., Hove.	Hunt, H.	42, London-road.
Wingfield	Victoria-road.	King, C.	48, King's-road.
Wood	Western-street.	Linney, A. and P.	3, London-road.
Bristol—		Slade, W.	22, Grand-parade.
Dale	40, Upper-arcade.	Tate, G.	Eversfield - Library, 3, Eversfield-road.
Whateley	116, Redcliffe-hill.	Worcester—	
Cambridge—		Gale, A. W.	18, The Foregate.
Baker, E.	24, Magdalen-street.	York—	
Cruse, Meers	13, Bridge-street.	Sampson, J.	13, Coney-street.
Smith and Son ..	7, Rose-crescent.		
Cheltenham—			
Dale, Forty & Co.	8, Promenade-villas.		

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The Musical World.

LONDON, SATURDAY, OCTOBER 19, 1889.

SPECIAL NOTICES.

* * The Business Departments of the MUSICAL WORLD are now under the management of Mr. L. V. Lewis, the Manager of "The Observer," 396, Strand, to whom all communications must be addressed. Remittances should be made payable to the Proprietors.

* * All advertisements for the current week's issue should be lodged with the Printer not later than noon Thursday.

* * MSS. and Letters intended for publication must be addressed to THE EDITOR. Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

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FACTS AND COMMENTS.

It will be seen in the following pages that His Grace the Archbishop of Canterbury, the Primates of Ireland, the Primus of Scotland, the Bishops of Winchester, Salisbury, Carlisle, Chester, Oxford, Sodor and Man, Bangor, Marlborough, Bishop Jenner, and several other eminent dignitaries and scholars, amongst whom are His Eminence Cardinal Newman, Archdeacon Denison, Archdeacon Farrar, and the Right Hon. W. E. Gladstone have this week kindly sent replies to the inquiries we have made respecting vexed questions in the Nicene Creed.

* *

To-day (Thursday) marks an important stage in the progress of the Nicene Creed competition; therefore, although a few more hours must still elapse before the expiration of the time during which works can be received, it may interest our readers to know that up to the time of going to press—8 p.m.—64 settings of the Creed have been sent in. The decision of the judges will be made known as soon as possible, but as this must necessarily take time, we cannot fix the date until next week, when we hope to do so.

"Le Ménestrel" publishes, in the form of one of those "indiscrétions" so dearly beloved by French editors, a sort of analysis of the plot of M. Benjamin Godard's coming opera on the subject of Dante and Beatrice, which, in order to minimise the "indiscrétion," we will reproduce in an abbreviated form. In Act I. Guelphs and Ghibellines quarrel, &c. Dante is chosen Gonfaloniere. Act 2. Dante and Bardi are rivals for the love of Beatrice, who, to save the threatened life of Dante, consents to take the veil. Dante is banished by order of the French King, to whom the rival parties appeal. As regards the story, Act 3 appears a pure interpolation for the sake of introducing Dante's famous poem—and, of course, a grand ballet. It takes place before a great tomb, shaded by oleanders, which the young people choose as a suitable spot for a dance. Dante appears à la Flaxman, and invokes Virgil, who comes from the tomb, dressed in white and crowned with laurels; he puts Dante to sleep, and the remainder of the act is supposed to represent Dante's Dream. Of course he sees the "Inferno," and hears a chorus of the damned, sees Ugolino and Francesca, and is then transported to the glories of the "Paradiso," where he hears the Celestial Choir, and has a momentary glimpse of Beatrice. In Act 4 Dante awakes, and Bardi suddenly presents himself, offering to take the poet to his lady, who, it appears, is not yet in Paradise, but in Naples. The second scene shows us the convent garden at Naples, where Beatrice is seen to be dying, and, on Dante's arrival, expires in his arms. Such is *Dante à la Française*. It will be permissible to hope that the "indiscrétions" of the "Ménestrel" are incorrect as well as indiscreet. The parts of Beatrice and Dante will probably be played by Mdlle. Simonnet and either M. Gibert or M. Mouliérat.

* *

What with gooseberries of no more than normal size, and the great sea-serpent sulking in the caverns of the vasty deep, life, to the average journalist, has, of late, been scarcely worth living. A substitute for these timely gifts of nature has, however, been vouchsafed to a favoured being, who writes as follows in the "New York Tribune"—we print his statement for the special use of readers who have friends in the Marines:—

"Mr. Asger Hamerik, director of the Peabody Conservatory in Baltimore, promises to produce a symphony this winter which came into his possession under singular circumstances. It was found long ago by the captain of a steamship with whom Mr. Hamerik made a voyage to Europe, having, it is thought, been forgotten by a passenger. It is in full score, and Mr. Hamerik describes it as follows:—I found that it was the orchestral score of a symphony by Pacini, called 'Dante Symphony,' and dedicated to 'the people of Dante's country.' I was very much impressed by the work, finding it full of effective parts. I think it fully worth while introducing at the Peabody. I feel sure that it can never have been produced before, as it is full of mistakes and has a very unusual orchestration. It took me more than two weeks to correct it, and even now I feel that it still needs my careful overlooking, as it is printed in a miserable kind of stereotype, with numerous typographical errors, as well as some careless mistakes on the part of the composer. It is in four parts—'Inferno,' 'Purgatorio,' 'Paradiso,' and the finale is in the style of a triumphal march. In many ways it reminds me of Liszt's 'Dante Symphony,' which was produced several seasons ago at the Peabody. The orchestration is, as I said, rather curious. For instance, instead of the usual five parts in which the strings are written, it has seven—the first and second violins, 'cellos, and double basses each being divided into two parts, while the viola has but one part. It has also two parts for the harp and piano. In many respects it is thoroughly Italian, as, for example, the exquisite cantilenas, one particularly between the violins and 'cellos. But the rhythm is rather more intricate than is usual with Italian music, and in this respect savours somewhat of the German. It reminds me also of Boito's opera, 'Mefistofele,' but, indeed, it is difficult to tell exactly to what style it belongs."

It would appear from the speech of M. Larroumet at the banquet given to M. Ambroise Thomas that after all France has not yet advanced very far beyond the stage of regarding Shakespeare as "a barbarian," and "the divine Williams." M. Larroumet, who is "Directeur des Beaux-Arts," considers that M. Thomas has been "one of the benefactors of mankind" through having contributed, by the diffusion of his musical works, to initiate the multitude, and even the *élite* (!) into a knowledge of the works of Shakespeare and Goethe. We would hope that the director underestimates the literary attainments of his countrymen, but we must leave him to settle this point with them. Nor will we stay to inquire what sort of idea would be derived of the works of the two authors named by any one who should make acquaintance with them through the medium of M. Thomas's "Hamlet," "Mignon," and "Le Songe d'une Nuit d'Été." We wish only to draw the attention of M. Larroumet to three forgotten worthies of our own country, whom we presume he will hasten to rehabilitate in the estimation of the present age by acknowledging them as "benefactors of mankind." Did not Wycherly, Foote, and Aaron Hill contribute to spread the fame of Molière, Corneille, and Voltaire by adapting their works? Alas! former ages knew not the principles of a Larroumet, and have only regarded those unfortunate men as persons who, for their own petty ends, utilised the genius they could not rival by spoiling works they could not appreciate.

* *

Among recent signs of the times may be noted an altogether unheard-of interference with the privileges of artists. Already we are within measurable distance of an age when even music-hall singers will be forced to distinguish between indecency and wit—vulgarity and humour—a state of things sufficiently alarming to that large class with whom liberty and license are synonymous terms. Nor, we are afraid, can we hold out to these any hope of deriving comfort from the reflection that abroad, at least, there are no County Councils. For there, too, is making itself felt the tyrannous spirit of the time. The management of the Dresden State-Theatre has issued a circular to the artists of the establishment, warning them that in future it will be considered a breach of discipline for any member of the company, while on the stage, to accept flowers or in any other way recognise the presence of the audience! Can this be an instance of the baleful effects of Wagnerism?

* *

It is said that a French version of "The Mikado" is to succeed "Excelsior" at the Paris Eden Theatre. But some of the statements on the subject in the French papers had better be taken with a very large "grain." We are told that the "Savoy" is a theatre in the style of the "Bouffes," a statement which will probably surprise Mr. D'Oyly Carte; further, that a little "divertissement" was introduced into "The Mikado" to "fit it to the English taste, which never considers a play complete unless it has a good exhibition of girls 'en maillot'"—another fact with which we had better leave Mr. Gilbert to deal; and, thirdly, that this little "divertissement" is to be expanded to the dimensions of a grand ballet, for which Sir Arthur Sullivan will write a completely new score, a point on which we should like to hear from Sir Arthur himself. Altogether, we fancy that those persons who may wish to hear the "Mikado" in French need not be in a hurry to secure seats.

* *

The Carl Rosa Opera Company, always active in the encouragement of native talent, have engaged Mr. Charles Banks, who will be remembered for his successful appearances last season at the

Crystal Palace and Royal Choral Society's Concerts. He will make his stage *début* at Leeds on November 9, as Edgardo in "Lucia."

Our Portrait Gallery of this week is devoted to an excellent likeness of Dr. Bernhard Scholz, whose Symphony in B flat (op. 60) is announced for performance at next Saturday's concert at the Crystal Palace. Though Mr. Manns has for this occasion selected a work by a composer whose name (except for the fact that a quintet by him was introduced by Mr. Dannreuther at one of his "Musical Evenings" in 1884) seems quite unknown in England, it may be taken for granted that he has not done so without good reason.

Miss Fanny Davies was announced to give a concert on Wednesday evening at the Singakademie, Berlin. In addition to solos by Bach, Scarlatti, Schumann, Chopin and Mendelssohn, a new sonata in D minor (op. 108), for piano and violin, by Brahms, was to be heard for the first time, Herr Joachim's name being associated with that of our gifted countrywoman in its interpretation. The work consists of (1) Allegro, (2) Adagio, (3) Un poco presto e con sentimento, and (4) Presto agitato. Miss Davies will play at Leipsic and Frankfort during November.

At Mr. Augustus Harris's request, Madame Scalchi has been studying the title *rôle* in Gluck's "Orfeo" for next year's Italian Opera, and has just appeared in the part with great success in Naples.

Those aware of the merits of our amateur musical societies will not need to be told that among them the Popular Musical Union takes high rank, or be surprised to hear that its committee has decided on the performance of "Judas Maccabæus," "The Messiah," "Elijah," and "The Creation" at the People's Palace, Mile End, and several other places in the East, during the winter season.

We are informed that the Royal Academy of Music Metropolitan Examinations for composers, performers, and teachers will take place as usual at this institution in January, 1890. The examination will be conducted in precisely the same manner and under the same conditions as formerly. Candidates' names will not be received after November 15.

A Students' Invitation Concert was given at Trinity College on Tuesday. The students who performed were Misses Ethel M. Reutzsch, E. M. Shuttleworth, Gertrude Corbin, E. C. Haynes, Louise Goldhawk, Maud Williams, E. L. Edwards, Oldham, and Messrs. J. B. Guy, R. J. Starling, A. Carton, and F. Butel.

Saturday, the 26th inst., has been appointed for the private view of the Autumn Exhibition (the nineteenth) of the 19th Century Art Society at the Conduit-street Galleries, and the Exhibition will be open to the public on Monday, the 28th inst.

Dr. J. F. Bridge has kindly consented to present the certificates and prizes to the successful candidates, at the annual public distribution in connection with the Metropolitan Centre for the Local Examinations of Trinity College, London, which takes place on October 28.

The talented young ladies known as The Fraser Quintette have lately won golden opinions from the inhabitants of Devon and Cornwall, a series of concerts at Torquay, Truro, Teignmouth, &c., having been crowned with complete success.

A LETTER OF BEETHOVEN'S.

The following letter to Camille Pleyel (1792-1855) is exhibited by Messrs. Pleyel Wolff and Cie. in the court devoted to the history of music in the Paris Exhibition. It was written during the second siege of Vienna by Napoleon; the bombardment having begun on the 10th May, and the capitulation taking place on the 13th. The letter—interesting in itself—is much more interesting when we recollect that it is addressed to a lad; Camille (if this be he?) being in 1807 only fifteen years old.

Vienna, April 26, 1807.

MY DEAR AND HONOURED PLEYEL: What are you doing, you and your family? I have very often wished to be with you, but until now it was not possible. The war has partly been the cause. If that is to go on being an obstacle for much longer I suppose we shall never see Paris.

My dear *Camillus*,—that was the name, if I mistake not, of the Roman who turned the wicked Gauls out of Rome: for that price I should like to be called so too, were it only to be able to drive them away wherever they have no business to be. What are you doing with your talent, dear Camille? I hope you are not letting it expend itself on yourself alone? I suppose you are doing something with it? I embrace you, *both father and son, with all my heart*, and apart from the business matters you have to write to me about, I should like to know much about you and your family.

Good-bye, and don't forget your true friend,

BEETHOVEN.

LEEDS MUSICAL FESTIVAL.

(FROM OUR LEEDS CORRESPONDENT.)

WEDNESDAY, OCT. 9.

We must add to our brief mention of this evening's concert in last week's issue, a few words as to the impression made upon us by Mr. Corder's "Sword of Argantyr." Making every allowance for Madame Valleria's indisposition, which renders it impossible to judge, fairly, of the effect of the heroine's important part, we are bound to say that we think the cantata an unequal work, which will require revision and condensation before it can be considered quite satisfactory. It is, however, full of vigour and power, especially in the choral writing, many of the choruses in the first part being remarkably fine. One of the good points, too, of Mr. Corder's music is its melodiousness, though this is occasionally inclined to degenerate into the commonplace. The orchestration is brilliant and original, though not always very grateful to the performers; indeed, the work is altogether one of considerable difficulty for everyone concerned. But though we cannot conscientiously speak of the cantata as a whole in terms of high praise, it is full of good things, which show that the composer has undoubted power, if perhaps a little more discipline be necessary to regulate it. Mr. Corder's use of such scholastic forms of expression as fugue and canon is not altogether successful, at least in a work purporting to be "dramatic;" indeed, the cantata shows in many places evidence of a desire to effect an impossible compromise between two opposing styles of music, the result of which can rarely, if ever, be satisfactory.

THURSDAY, OCT. 10.

This morning's concert has been one of almost unalloyed enjoyment, and can be described very briefly. The programme consisted of three "classics": Bach's Church Cantata, "God's Time is the Best," Handel's "Acis and Galatea," and, sandwiched between them, Schubert's Mass in E flat. The contrast between the antique severity of Bach and the sweetness and colour of Schubert was most marked, and gave additional interest to the programme. The retrogression, so to speak, from Schubert to Handel was, on the other hand, rather a shock; but "Acis," finely interpreted as it was, was very enjoyable, and we must say we cannot sympathise with those who would exclude Handel from our Festival programmes; though, on the other hand, we are equally unable to take part in the too exclusive Handel-worship which still prevails in this part of the country. The performance

of these works was the best so far given, the vocal character of the music proving particularly grateful to the chorus, who sang the Schubert Mass very charmingly. Miss Macintyre won the unanimous suffrages of the audience by her pure style and unaffected manner; indeed, her appointment is admitted on all hands to have proved a distinct success. In "Acis" there was some evidence that she was strange to her task, but she only requires more experience to take a high position among oratorio singers. The other soloists in this morning's concert were Miss Hilda Wilson, who sang both Bach's and Schubert's music very artistically, and Messrs. Piercy, Iver McKay, and Brereton. The chorus showed an immense improvement on the previous day's performances, and sang the Mass superbly.

The evening's concert introduced two "novelties," Dr. Creser's cantata and Dr. Mackenzie's "Pibroch." The former work, some description of which has already appeared in THE MUSICAL WORLD, is a thoughtful composition, the greatest merit of which is its conciseness and coherence, qualities too often neglected. The late Dr. Hueffer's libretto is well suited for musical expression, and the composer has shown in his setting of it a loyalty to dramatic principles which might with advantage be followed by composers of far greater eminence. Dr. Creser's music is by no means easy, and it may be questioned whether its effect is always commensurate with its difficulty, but the experience gained on the present occasion, especially with regard to the effective treatment of the orchestra, cannot fail to prove of service in the composer's next essay; and there is sufficient originality and promise in "Freia" to lead us to hope that the time may not be far distant when he may have a further opportunity of trying his hand at a work of similar or even greater importance. The performance, conducted by the composer, was an excellent one, and verified the saying that an indifferent rehearsal often means a good performance. The solo parts were, without exception, admirably sung by Miss Macintyre and Messrs. Lloyd and Brereton, Miss Macintyre's simple manner being admirably suited to that of the "Maiden." The other new work was Dr. Mackenzie's "Pibroch," for violin and orchestra. This is a delightful, if decidedly rhapsodical work, the solo part exactly suited to the graceful style of Senor Sarasate, for whom it was written, and the orchestration showing a master hand. Owing to the superb playing of the Spanish virtuoso, and to the merits of the composition, the "Pibroch" was received most enthusiastically, and we have no doubt this original and showy, yet thoroughly artistic, production will form one of the greatest attractions of Senor Sarasate's repertory. The other items of an interesting programme (a great improvement, by the way, over the old "miscellaneous" programmes, in which Philistinism was rampant) included Spohr's "Consecration of Sound" symphony (of which the Andantino proved, as usual, one of the most interesting portions—Mr. Howell playing the "Serenade" with a charm of tone which it would be difficult to surpass); Mr. C. H. Lloyd's fine pastoral chorus, "The Rosy Dawn" (conducted by the chorus-master, Mr. Alfred Broughton), songs from "Mefistofele" and "Die Meistersinger" by Miss Macintyre and Mr. Lloyd, and two movements from Raff's suite for violin and orchestra by Senor Sarasate.

FRIDAY, OCT. 11.

To-day has been signalised by the production of the two works by which, if we mistake not, this Festival will be best remembered. It is hard to judge between "St. Cecilia's Day" and "The Voyage of Maeldune," and fortunately comparisons are rendered unnecessary by the entirely different aim of the two works, Dr. Parry's being as essentially reflective as Dr. Stanford's is dramatic. As was the case in "Judith," the choruses seem to us to be the strongest part of "St. Cecilia's Day," with which this morning's concert opened. They are as fresh and vigorous as any modern choral writing with which we are acquainted, and the English school may be proud of a composer who can produce such excellent work. Reverting to a comparison with Dr. Parry's Birmingham oratorio, we are inclined to the opinion that, fine as was "Judith," "St. Cecilia" is a yet more satisfying work, the interest being more sustained than in its predecessor. The artistic reticence with which the composer has treated his fine opening chorus, "Descend ye Nine," is very marked, for whilst his music is most apt and suggestive it never descends to mere imitation. The same is the case in the soprano solo, which describes the descent of Orpheus into Hades, the orchestration of which happily suggests the weird horrors of the situation contrasted with the sweet melodies which herald the appearance of Orpheus among the infernal deities. Some of the solos have a touch of the antique about them, notably the baritone Arioso, "By Music," but this is quite in harmony with the poem. Dr. Parry's use of the orchestra is very effective, and it is interesting to compare it with Professor

Stanford's even at the risk of anticipating to some extent our account of the performance of "The Voyage of Maeldune." Whilst the Cambridge Professor's inclination seems to be to contrast the varied colours of the different instruments, Dr. Parry prefers, as a rule, to employ his band as a whole, blending, instead of contrasting the colours at his disposal. Another characteristic of "St. Cecilia's Day" is the strain of dignified melodiousness pervading it, which is more marked, we think, than in any of the composer's previous compositions. The treatment of the passage describing the death of Orpheus, how, "even in death Euridice he sung," is most touching, and in its effective simplicity is a real stroke of genius. Altogether "St. Cecilia" has impressed us most favourably, and we cannot think it will be soon forgotten, though we feel how dangerous it is to prophesy immortality for a work on the strength of a single hearing, especially when the performance is as good as that of to-day. Miss Macintyre, in the soprano solos, deepened the impression in her favour made by her efforts of the previous day, and Mr. Brereton sang the baritone solos very artistically, though they were not altogether suited to his voice. The chorus did its work well in spite of a most objectionable fog which found its way into the Town Hall and did not disappear till the concert was half over. Dr. Parry conducted, and was received most warmly, being twice recalled at the conclusion of the performance.

The rest of the programme we must deal with briefly. After Mendelssohn's violin concerto, rendered with all the charm with which Senor Sarasate invests this delightful work, but with some modification of the excessive speed at which he generally takes the finale, Beethoven's Choral Symphony concluded the concert. The rendering was a fine one, especially as regards the choral portions, though these were hardly given with the force and grandeur which characterised the performance at the Festival of 1880. As in that year, the instrumental movements, though we have always looked upon them as the highest effort of abstract music, seemed to us to fail in some indefinable way to produce their usual effect, in spite of the accuracy and refinement with which they were played. The quartet of soloists, consisting of Miss Fillunger, Miss Damian, Messrs. Iver McKay and Brereton, was efficient, but hardly as good as might have been expected at a Festival performance.

"The Voyage of Maeldune," which opened the evening's concert, is one of Prof. Stanford's most brilliant, melodious, and poetic works. He has shown a thorough appreciation of Lord Tennyson's poem, and has set it to music which is always appropriate and never commonplace. The strange episodes of the "Voyage" afford exceptional opportunities for musical illustration, of which the composer has taken the fullest advantage, the Silent Isle, the Isles of Shouting, of Flowers, of Witches, &c., being severally depicted with remarkable ability and success. The masterly employment of the orchestra greatly aids, as may be imagined, the realisation of these varied scenes, and, as was the case in Dr. Parry's work, suggestiveness never descends into realism, but the whole work is interesting from a purely musical point of view. The "ballad" was on the whole admirably performed under the composer's baton, and to Mr. Edward Lloyd's magnificent interpretation of the important part written for the tenor soloist some of the enthusiasm with which it was received may be ascribed. Madame Albani and Miss Hilda Wilson sang the Witches' music very finely, and Mr. Barrington Foote was the baritone soloist. The second part included a splendid interpretation of the "Leonora (No. 3)" overture, in which the quality (and quantity) of the strings produced a magnificent effect, Mendelssohn's "Midsummer Night's Dream" music, Wilbey's charming madrigal, "Sweet honey-sucking bees," ably conducted by Mr. Broughton, and Madame Albani's oft-repeated performance of "Softly Sighs."

SATURDAY, OCT. 12.

Brahms' "German Requiem" and Mendelssohn's "Hymn of Praise" formed this morning's programme. The former work, worthy as it is of an occasion such as the present, when forces of exceptional character, both as regards quality and numbers, are brought together, had been awaited with much pleasurable anticipation; but the result was disappointing, the choral performance being very uneven. In the opening chorus the tenors, who have been the black sheep of the Festival flock, dragged down the rest of the voices in the unaccompanied portions with a result which was the reverse of pleasant, and throughout the work they seemed unable to sing *piano* for any length of time without flattening. The choruses, which demanded a more robust treatment, however, went well; such a number, for example, as the fine funeral chorus, "Lord, Thou art worthy," was very finely sung, the "leads"

being attacked with a splendid firmness, whilst the vigorous and stirring chorus, "For the trumpet shall sound," was excellently rendered by both chorus and band. The singing of the basses, especially in the former of these numbers, was particularly fine, and deserves especial mention. Madame Valleria's indisposition having increased, Miss Fillunger sang the soprano part, and acquitted herself admirably—indeed this was the best of her performances during the week; and Mr. Watkin Mills was equally successful in the two baritone solos. The orchestra was hardly as much at home in Brahms' music as in more familiar works, and the noble "March" in the second number did not quite produce its fullest effect, whilst a bad mistake on the part of the horn marred the very touching and poetic end of the final chorus. None of the faults of the performance could, however, be laid at the conductor's door, for Sir Arthur Sullivan conducted the "Requiem" most ably and carefully. The Hymn of Praise was, on the other hand, admirably, and, excepting one or two trifling slips, almost perfectly rendered. Madame Albani (who very generously gave her services in the enforced absence of Madame Valleria), Miss Damian, and Mr. Lloyd were the soloists, and their performance of so familiar and congenial a task needs no description. The chorus sang with freshness and vigour, and the orchestra gave as fine a rendering of the opening movements as we have ever heard or are likely to hear.

The evening concert was a "Sullivan night," the programme consisting of a selection from the popular conductor's "Macbeth" music, followed by "The Golden Legend." It was a happy thought of the committee to include this delightful work in their scheme, for by so doing they at one stroke paid a delicate and well-deserved compliment to their conductor, and, as the crowded hall proved, materially increased the handsome balance which is an assured result of the festival. The "Macbeth" music proved quite as effective in the concert room as in the theatre, its tunefulness and brilliant orchestration being eminently characteristic of the composer. That it will rank with his "Tempest" music, however, we are inclined to doubt. Of "The Golden Legend" a well nigh perfect performance was given, not inferior to the memorable one of the 1886 Festival, when it was first produced. Madame Albani and Mr. Lloyd repeated their now well-known performances as "Elsie" and "Prince Henry," Miss Damian was a very good Ursula, though she was too much inclined to force her voice, Mr. Brereton one of the best Foresters we have heard, and Mr. Watkin Mills a first-rate Lucifer. The chorus, which has not much to do in the work, acquitted itself of its comparatively light task with distinction, whilst the orchestra revelled in the charmingly-written accompaniments. Altogether the performance was one of the greatest possible excellence, and formed a brilliant termination to the week.

The Leeds Festival of 1889 has been a distinct success, but it has at the same time provided some lessons which are worth learning, and which must be learnt by those who shall be responsible for its successors. In the first place, the chorus must be better, if the great reputation of Leeds in this respect is to be maintained. Greater power is desirable in every section, but the tenors must be altogether of a different character. Many in this Festival have been tenors only in name—high baritones in reality; and few of them seem to have known how to produce the voice without forcing it. Hence the faulty intonation and wooden style of singing of which we have been obliged to speak, and which has been so serious a blot on the singing of the chorus, a chorus which would be righteously indignant if not judged by the highest possible standard. Some change in the method of selection, or in the area from which a selection is made, would seem to be necessary, and we have no doubt that the committee will find some means of effecting this very necessary improvement before 1892. Another point is that of the orchestrals and full rehearsals, which have not been as numerous as they might and should have been. If the excellent policy of encouraging native composers by giving them commissions for new works is to be continued—and it would be a thousand pities if this, one of the most obvious arguments in favour of provincial festivals, were neglected—more time for rehearsing them than a couple of days immediately before the festival must be allowed. This will involve greater expense, but the committee has now ample funds at its disposal, the primary object of which is the maintenance of the Festival in a state of perfect efficiency. The programme has been an excellent one, as representative as a Festival programme should be, and the policy of encouraging short works has met with the approbation of nearly all musical people. The absurdity of the cry which has been raised that "Elijah" is "banished from the Festival" is apparent when we mention

that it has been given at every Leeds Festival from 1877 to 1886, whilst the desirability of allowing even that great work to stand aside occasionally for less-known compositions is shown by the fact that it has been given in each of the five chief towns of the West Riding during the past year. The arrangements of the Festival have in other respects been as admirable as ever; and the labours of the committee, the stewards, and, above all, of the indefatigable hon. secretary, Mr. Ald. Spark, deserve the heartiest recognition.

THE MUSICAL PERFORMING RIGHT; OR, LAW VERSUS COMMON SENSE AND VICE VERSA.

A STARTLING FARCE OF THE PRESENT DAY ON SEVEN ACTS.

Act I.—3, William IV., cap. 15 (1833).
Act II.—5 and 6, Victoria, cap. 45 (1842).
Act III.—45 and 46, Victoria, cap. 40 (1882).
Act IV.—51 and 52, Victoria, cap. 17 (1888).

Act V.—7, Victoria, cap. 12 (1844).
Act VI.—49 and 50, Victoria, cap. 33 (1886).
Act VII.—The Berne Convention (1887), under strong limelight.
With an "Eye-opener" for a curtain-raiser.

BY FRANZ GRÖENINGS.

N.B.—This Farce, or any part thereof, may be monotoned in public at any pitch or in any key without fee or permission. As regards republishing rights, please study carefully all the Acts bearing on the subject (there are only a few dozen) and "CONSTRUE THEM TOGETHER."

(Continued from page 707.)

To evade being harassed or prosecuted on account of ignorance of the meaning of the law I turned again to the Berne Convention Act, and by construing together Article XVI., on page 13, §. 5 of the final Protocol on page 15, and §. 2 of the *Procès-verbal* on page 17 I found that "an international office is established at Berne to collect all kinds of information relative to the protection of the rights of authors over their literary and artistic works," and that "it will study questions of general utility likely to be of interest to the Union;" and also that "it will always hold itself at the disposal of members of the Union with the view to furnish them with any special information they may require relative to the protection of literary and artistic works," the expenses to be shared by the contracting states and not to exceed a sum of 60,000*fr.* a year, which sum may be increased by the decision of one of the Conferences provided for in Article XVII. Great Britain having entered as a first-class state pays about one-fifth of the total expense. I therefore resolved to go to this fountain head and ask a question of "general utility," and accordingly sent on August 24th the following letter (registered) to the Administration of the Berne International Office:—

"Will you kindly inform me what the various authors' rights are as far as public performances by a military band are concerned in the various countries which have joined the Berne Convention, or how and through whom I can get the necessary information about the difference and length of protection in the different countries."

Their reply of September 3rd was that they know of no special regulation re military bands, but that since August, 1888, military bands in Spain need not pay authors' fees on some occasions (religious and civic) where the public can listen gratuitously. The second part of my letter is not touched upon at all. I therefore sent on September 13 another letter (registered) as follows:—

"SIR: I have to thank you for your reply (No. 347) to my inquiry, but am afraid I did not express myself clearly as to the points I wished to be informed upon. May I therefore trouble you again, to answer the following questions?—

1. Is there now any restriction on the sale or performance of musical works, such as orchestral, etc., selections (*pot pourris*, &c.) of foreign copyright operas and other musical compositions, which have been freely sold and performed in England for years before the Berne treaty?
2. Must foreign copyrights with performing rights reserved, if printed

after 1882 bear (like all English compositions by the Copyright Act of 1882) on the title of each copy the statement that the right of performance is reserved?

3. How is an English bandmaster to know for certain whether performance of a piece sold in England is forbidden or subject to a fee, that he may avoid becoming the victim of possibly unauthorised collectors of foreign copyright dues?

4. How is an English musician to ascertain of every foreign musical composition at what date or time the reserved right ceases, or at what moment any composition becomes public property?"

Being left without reply for more than two weeks, I sent on October 3rd another letter (registered):

"SIR: Pray be good enough to reply to my letter of the 13th September, as the matter is of the greatest importance to me and to all conductors.

"I have no wish to trespass on anybody's rights, but have utterly failed in England to find out whose and what rights are now protected, and can only look to you for information and explanation."

Up to the present (October 14th) I have not been favoured with an answer or acknowledgment to that letter either. It seems then that the British taxpayers have to contribute more than 10,000 frs. per annum to an office in Berne, which will "collect all kinds of information, and study questions of general utility," but which office at the same time does not enlighten us in the least as to what the meaning and effect of the laws in its custody are.

The Law Courts are by many suggested as the only means to have the matter cleared up, but "common sense" prompts me to say that it would be but right, and the proper way for those who got us into this mess to pull us out of it, and not to expect professional musicians or amateurs to run the risk of having their house and home sold up for law expenses in paying the lawcourts for trying to explain the meaning of Acts which are framed "in a language not commonly understood of the people."

The most burning question at the present moment is, whether the Berne Convention is retrospective or not—that is to say, whether a performing right fee can now be demanded in England for foreign compositions published before the 7th December, 1887, or not. On this point a London publisher took opinion from three counsel, and their respective replies were:—

1. The Act is retrospective.
2. The Act is not retrospective.
3. It is impossible to say.

Supposing a superintendent of police proposed a "warning," or a town clerk proposed a bye-law to a Town Council in a language which allowed of three counsels' opinion differing as much as the above, it might not be unreasonably proposed to ask the "School Board Inspector" on what grounds he had allowed those two gentlemen to pass their examination in English? Supposing, further, that inadvertently such a stupidly-framed "warning" had been posted up somewhere on the beach or in the fields, and some excursionists, to guard against inadvertent trespass, wasted their time to go to the police office or the Town Hall to inquire into the meaning, and received either no reply or were advised to take counsel's opinion upon the matter; and that to get at the meaning of the regulation a few should trespass and allow themselves to be summoned so as to allow different lawyers to explain the said notice differently and pay them heavily for so doing, and if not suited to appeal and appeal till one party be left without the means of appealing further, what would "Common Sense" say to that? Yet that seems to me an analogous position to the one we are in, for such is the advice given to me and others who are begging to know what we are allowed to play and what not! If we were assured by the proper authority that the Act is not retrospective we could for a while steer clear of difficulties till there has been time to legislate for the "Performing Right by itself" in one clear short Act, because we should then be safe in performing, as before, compositions which we have known for two years or more, and could leave alone the newest works if we had doubts or did not wish to pay a performing fee.

Charles Dickens in his time taught us many a lesson, and in our case I think we cannot do better than recollect the story of "BILLSTUMPSHIMARK," and avoid costly and to some of us perhaps ruinous appearances in the law courts by finding out at once the party able to explain without trouble and in one word whether the Berne Convention is meant to be retrospective or not.

On page 16 in the Berne Convention Act I find that Her Majesty named as Plenipotentiary on her behalf Sir Francis Ottiwell Adams, who, in that

capacity, signed not only the Twenty-one Articles of the Convention, but also the Additional Article on page 14, the Final Protocol on page 16, the *Procès-verbal* of signatures on page 17, the *Procès-verbal* of Ratifications and the Protocol on page 18. As his signature thus appears six times under the different sections constituting the whole Act, it may be reasonably supposed that Sir F. O. Adams appended his signature after mature consideration only, being fully informed and perfectly clear as to the meaning of the whole Act and every part thereof.

Will Sir F. O. Adams therefore kindly terminate this dreadful state of affairs throughout the country by declaring whether the Berne Convention is retrospective or not?

"Yes" or "no?"

(To be continued.)

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: Kindly grant me space to say a few words in reply to Mr. Moul's letter in last week's "MUSICAL WORLD," as his reference to me might be misleading.

My first article (page 668) concluded as follows:—

"Before commenting on the letter and circular (I had received from the agents) I wish it to be distinctly understood that my remarks in no way refer to Mr. Moul personally. Had that gentleman not accepted the post, the Société des Auteurs" would obviously have appointed someone else to assert their real or imaginary rights in this country. Moreover, I have to acknowledge that Mr. Moul showed me every courtesy and afforded me what information he could respecting my own business."

Having stated this of my own accord three weeks ago, I think a great portion of Mr. Moul's letter unnecessary and uncalled for. His axiom that I should not ventilate a public grievance as regards the rights of the "Société" because the agent has been civil to me is new and hardly logical. His admitting the "uncertainty of what is law" and his assurance of the validity of the Société's claims seem a contradiction. His statement that "the root of this uncertainty is the reluctance of publishers to enter into the question" is putting the saddle on to the wrong horse. *Si tacuisses, philosophus mansisses.*

I give "facts and figures," and my conclusions are based on those facts and figures. If Mr. Moul can disprove any of them, or prove my deductions illogical or against common sense and reason, let him speak by all means; if he cannot he had better listen for a little while longer.

Yours truly,

FRANK GREENINGS.

Clarence Lodge, Clarence Square, Brighton,
October 14th, 1889.

THE GROSVENOR GALLERY.

BY WILFRED PRÆGER.

In opening the doors of the Grosvenor Gallery for a second time to the pastellist, Sir Coutts Lindsay has allowed us the opportunity of gauging with greater accuracy the true level of the pastel's power. The pictorial result cannot be said to equal that achieved on the first occasion. We miss the brilliant work of the best contributors to the earlier exhibition, and the standard of excellence is not maintained by those who replace them. It is too plainly shown that the pastel is a dangerous medium. In the hand of a master it affords a most favourable means of expression, its purity of colour and quick working qualities being undeniably valuable. On the other hand, it bends too easily to chance effects and hurried work. We were prepared to find many and varied styles of conception and manners of working, since the catalogue includes such names as those of Holman Hunt and Charles Shannon, and we can say that every grade is shown from the earnest pre-Raphaelite touch through academic severity and convention to the wildest and trickiest impressionism.

The walls not being too crowded, it will be as well perhaps to go through the exhibition room by room, and we find some excellence prominent at a very early stage, as a spirited sketch of Hubert Vos, by Emile Wawters, is the second picture. Mr. St. George Hare sends a good portrait in No. 37; it is vigorous, and has all the appearance of a good likeness. A sense of texture is wanting, but as the best work lies in the face, the success is more than partial. "The Day's Work Done," by Mr. F. L. Emanuel (No.

41), is a pleasant glimpse of such colour as belongs to "Fishing Snacks under an Evening Glow." The blue green of the water appears too dark to be reconciled with the light in the picture, but on the whole we find a fairly true record of tossing sea, and a sky which tells of a breeze. No. 55, an "Idyl," by St. Clair Simmons, is a pleasant conception of an unimportant event. There is a worthy attempt at freedom in the form of the damsel who reclines in the foreground of the woodland scene, but the drawing is not equal to the idea. The face is pretty, but the form is hard—hard as any lay figure. Mr. Peppercorn is represented by three works, and, of these, two are by no means equal to his usual productions as exhibited at Messrs. Goupil's and elsewhere. Nos. 74 and 80 are laboured, and "The Hay Waggon," No. 79, which is broader and far more suggestive, alone bears fair witness to the artist's power. A step brings us to Mr. Muhrman's "Children crossing the Heath," No. 85. Here we find strong work, but are at a loss to explain the colour. As in No. 110, "A Windy Day," the colour is dark. Mr. Muhrman's conception of the world is distinctly subjective, and he loses no opportunity of expressing it in dull and frequently dirty shades of brown. The "Windy Day" certainly is full of motion, but the *technique* is so rough, and the darkness and dirtiness of colour so confused, that the one quality fails to raise the picture to the level that we might expect, and surely "Light Dahlias" can never under ordinary conditions bear the aspect that distinguishes those in No. 119. The portrait of Mdlle. McC.—, No. 118, by De Marneff Stark, is a happy arrangement in tones of brown, which shows a good knowledge of material, and is an unassuming proof of a capable hand. "Un Gamin," 126A, by Miss Anna Bilinska, is clever, and shows the artist in her usual mood. Mr. Hamilton Jackson's "Cupid leaves Psyche," No. 135, is remarkable by reason of its strong, dark colour. Here, again, the *technique* is not equal to the imaginative quality of the work, Cupid being decidedly wooden. In leaving this room we cannot but notice Mr. Holman Hunt's portrait, No. 129, which bears a date of 1860, and we find also that there are two pictures by Blanche, which we have passed unnoticed. To praise the *technique* of these would be superfluous, yet there appears to be little else to notice in them.

The first fact that strikes us on entering the East Gallery is that Mrs. Jopling can produce work of two distinct types. We can call to mind some really good efforts, but "A Michaelmas Daisy," No. 146, is merely pretty conventional work that may or may not suit the purpose of a chromolithographer. No. 150, "In the Artists' Quarter, Paris," by Adolphe Birkenruth, is of very different calibre. For more than one of the exhibitors the picture must rouse pleasant memories, but apart from association it contains some artistic quality. Mr. Birkenruth has grasped his subject thoroughly, and his rendering is bold without coarseness. "Voila ton Maitre," No. 156, by Mrs. Marianne Stokes, is a pretty conceit. The baby Cupid is happily imagined, but treated rather hardly. The expression, belonging to baby, perhaps, more than to Cupid, suggests a twofold meaning. Mr. Vos has succeeded in keeping much character in the face of Mr. M. H. Spielman, whose portrait is numbered 176, and we may congratulate Miss Lucas on her pleasantly light little picture of Loch Fyne, No. 187. The chief attraction in the room, however, is C. H. Shannon's "The Sheep hear His Voice," No. 197. To the uneducated the picture may appear at first sight inexplicable; but those whose knowledge of Mr. Shannon's imaginative style leads them to carefully examine the work, will find a vivid conception brilliantly expressed. Unlike the productions of more than one advanced painter, the picture in question is an honest expression of an artistic principle, and no simple outbreak of a fad.

The third room brings us to Mr. Machell's "Peri at the Gate of Heaven," No. 277. Relying on the rainbow for his tones, the artist presents an idea wrought in exceptionally clear colour; but the work is lacking in completeness. The features of the Peri are far from being beautiful, and this mars to a great extent a clever intention otherwise carefully carried out. The remaining two rooms are devoted to smaller work, and contain much that is pretty, some slight vulgarity, and a fair proportion of the commonplace. We can point to Alan Wright's portrait of Mr. Gleeson White, No. 387, as a good example of broad work on a small scale, exhibiting a dainty sense of colour, and we should be glad to see some larger productions from Mr. Wright's hand. Mrs. Aumonier's "Evening," No. 409, is worthy of attention, and "The Busy Thames," No. 430, by G. C. Kerr, gives a truthful impression of a tug leaving Westminster on a fast ebb tide.

TO THE DEAF.—A Person cured of Deafness and noises in the head of 23 years' standing by a simple remedy will send a description of it FREE to any Person who applies to NICHOLSON, 21, Bedford-square, W.C.—[ADVT.]

The Poet's World.

XENIEN.*

No. XIV.

CREED-O AND CREED-IT.

i.

Cred-o once link'd the Christian World in one:
Two Credo's make one Credimus,
As, ere they've Latin many hours begun,
All schoolboys know.

ii.

What once was 'I' and 'We'
Has changed to 'They' and 'He':
Tis Cred-it now links all the World in one.
Two Credits—one Credunt; they both believe,—
Tom—that a paper given him in Peru
Will turn at sight in London into gold,—
And Baring—he believes—and cashes it.

iii.

What therefore is Cred-it?
Tis resurrected corpse
Of dead Cred-o.

No. XV.

POETRY.

She shineth in the writings of the few:
She *should* be in the hearts and lives of all.

No. XVI.

LE MIRUX EST L'ENNEMI DU BIEN.

Say not, 'Desire for better swampeth good,'
'Twill ever stir thy soul to healthy movement:
And discontent with gods of stone and wood
Leads man to higher stages of improvement.

No. XVII.

A SPADE A SPADE.

Call everything by its right name? I own
In theory no plan's more just or meet.
Set out and try it, friend. You'll get knock'd down
Before you turn the corner of the street.

No. XVIII.

DIVITES ET LAZAROS.

Ay, do what ye will,
There'll be thousands still
Starving on every heath,
While nine out of ten
Of our fat rich men
Sit digging their graves with their teeth.

No. XIX.

FRANK V. SINCERE.

So like Sincerity doth Frankness sound
We give it all our hearts before it ask:
Yet oft behind true words no truth is found:
Frankness is still the arch-deceiver's mask.

No. XX.

ESSE QUAM HABERE.

In this poor world men ask thee what thou hast,
And—as thou hast—they rank thee in their mart.
Hereafter—when the things of Time are past—
One test alone will class thee—what thou art.

* For explanation of this title see page 571.

THE CRANES OF IBYCUS.

Translated from the German of SCHILLER.

BY THE REV. FREDERICK K. HARFORD.

(Continued from page 710.)

XIII.

Solemn—in mode antique and dread—
the Chorus pace with measured tread.
Emerging from the depths behind
they slowly round the arena wind.
Theirs are no forms of mortal mould:
women ne'er brought such shapes to light:
monstrous the limbs their robes enfold:
un-human is their giant height.

XIV.

Black mantles shroud the ghastly band:
and each one waves with fleshless hand
a torch, whose dark-red flaring shows,
no blood within her wan cheek flows!
And, writhing—where on mortal brows
hair in soft tresses clustering hangs—
adders and snakes in hissing rows
glare forth with poison-swollen fangs.

XV.

Now round—in circle—slow and grim
wheeling they chaunt their dreadful Hymn
in tones that pierce the awe-struck mind,—
and souls of sin with fetters bind.
Striking the conscience numb with dread,
freezing the marrow of the strong,
and dire—as music of the dead—
rises the loud Erynnys-song.

XVI.

“O well for them, who—free from sin—
“keep pure a child-like soul within.
“Guarded from our avenging arm
“they walk through life secure from harm.
“But woe to him, yea—woe to him
“whose crime-stain'd forehead shuns the light!
“We rack his mind with terrors grim!
“We dog his footsteps through the night!

XVII.

“Thinks he to flee,—on swiftest wing
“we follow—and unerring fling
our nets that coil his feet around,
and bring him staggering to the ground.
So hunt we him with tireless breath,
unmoved by pity or by prayer,
down to the sunless realms of Death,
nor cease our vengeful torment there.”

XVIII.

Thus—with slow chaunt—they circling dance
whilst stillness of a death-like trance,
as though some Deity were nigh
holds all in spell-bound mystery.

And now—in mode antique and dread—
they slowly round the Arena wind
with measured steps that silent tread,
and vanish in the depths behind.

XIX.

All wondering whether very Truth
herself spoke there—or Fiction's mouth,—
the listening multitudes confess
how great the power of Nemesis,—
the Power that fathoms every deep,
knows each dark thread the Fates have spun,
with shades tormenteth guilty sleep,
and—ever veil'd—is seen by none.

XX.

Hush'd are their thoughtful breasts,—when lo!
A cry breaks from the topmost row:—
“See there—see there—Timotheus!
“Look, look,—the cranes of Ibycus!”
And suddenly—as by veil o'ercast—
darkness through all the heaven is spread:
hoarse flocks of cranes come shrieking past,
their slow wings sailing overhead.

XXI.

“Of Ibycus!” At that loved name
back to each heart its sorrow came:
and like the sea-waves rising fast
onward from mouth to mouth is pass'd:—
“Of Ibycus! our heart's delight—
“but yesterday so foully slain!
“What can he mean? What bodes yon flight,—
those birds that sweep like funeral train?

XXII.

Question on question riseth loud
till—swift as lightning from a cloud
flashes the truth, and each one sees
how true the dread Eumenides!
“The godlike minstrel's prayer is heard.
“There sits the murderer—self-confess'd,
“Quick—seize the wretch who spoke that word,—
“Seize, too, the wretch whom he address'd.

XXIII.

Fain would the culprit now recall
that doom-wing'd word his lips let fall.
In vain!—Those death-white looks betray
dark crime that shrinks from light of day.
Both seized—before the judgment-throne
Silence their guilt proclaims aloud.
Condemn'd—the accursed deed they own;
and Retribution claims their blood.

The story of Ibycus, of whose poetry a few fragments have come down to us, and who said to have invented the Sambuca, or triangular Cithara, is related by Suidas and Plutarch. In this—the grandest of all the products of his “Balladenjahr” Schiller was considerably indebted to Goethe. The reader of it will naturally recall the “Eumenides” of Æschylus.

This translation, made in 1877, was dedicated to the late Dean Stanley.

A printer's error occurs in the last line of the first stanza, viz., “month” for “mouth.” It should be

“The sweet-voiced mouth of Poesy,”

answering to Schiller's “Des Liedes süsse mund.”

The Organ World.

THE PROPER ACCENTUATION OF THE NICENE CREED.

Reference to our last week's issue will serve to show that the majority of the disputed points in this Creed have been sufficiently settled. Accordingly we have, this week, sought for confirmation on one point only, viz., the accent upon the preposition in 'God of God.' Several prelates, however, have kindly expressed their opinion on the other points also.

The additional replies received have been; from the Primate of all England His Grace the Archbishop of Canterbury (Edward White Benson), The Primate of all Ireland His Grace the Archbishop of Armagh (Robert Knox), His Grace the Archbishop of Dublin (Lord Plunket), The Primus of The Church in Scotland and Bishop of Brechin (Hugh Willoughby Jermyn), The Lord Bishop of Winchester (Edward Harold Browne), The Bishop of Salisbury (John Wordsworth), The Bishop of Carlisle (Harvey Goodwin), The Bishop of Chester (Francis John Jayne), The Bishop of Oxford (William Stubbs), The Bishop of St. Albans (Thomas Legh Cloughton), The Bishop of Sodor and Man (John Wareing Bardsley), Archdeacon Denison, Archdeacon Farrar, The Dean of Rochester (Samuel Reynolds Hole), Dean Goulburn, late of Norwich; The Right Honble. W. E. Gladstone, The Revd. Chancellor Phillips, Canon Rawlinson, The Head Master of Winchester (Dr. Fearon), The Head Master of Harrow (Dr. Weldon), The Precentor of Rochester (Rev. A. L. Coates), and Dr. F. W. Gladstone Mus Doc.

The additional opinions which we record are as follows:—

A (1)—His Grace The Archbishop of Canterbury, The Primus of Scotland (Bishop of Brechin), The Bishop of St. Albans, The Bishop of Sodor and Man, Dean Goulburn, Mr. Gladstone, Chancellor Phillips, The Head Master of Winchester, The Head Master of Harrow, and the Precentor of Rochester consider a crotchet or quaver rest is all that should intervene between the leading phrase of the Priest and the continuation taken up by the Choir.

A (2)—Canon Rawlinson and Dr. F. Gladstone think that more than this would be advantageous.

B (1)—His Grace the Archbishop of Canterbury kindly writes that in 'invisible' the first syllable "should have equal time with the other syllables, and will then be quite distinct."

The Primus of Scotland, The Bishop of St. Albans, The Bishop of Sodor and Man, The Head Master of Winchester, The Head Master of Harrow, Chancellor Phillips, and the Precentor of Rochester consider that the first syllable of 'invisible' when used in contrast with 'visible' should bear an accent.

B (2)—Dean Goulburn, Mr. Gladstone, Canon Rawlinson, and Dr. F. Gladstone think that the first syllable in this case should remain unaccented.

C (1)—His Grace The Archbishop of Canterbury, who quotes the original 'Theon ek Theon.' His Grace the Archbishop of Armagh, who writes:—"I have no hesitation in affirming that it should be 'God of God,' that is 'ek' from—the Source and Origin; as in the Creed 'Quicumque vult.' 'The Son is of the FATHER alone: not made, nor created, but begotten.'" His Grace The Archbishop of Dublin, who writes:—"I prefer the accentuation 'God of God.'" The Primus of Scotland, The Bishop of Winchester, The Bishop of Carlisle, who writes, "The second 'God' is undoubtedly (in my opinion) the greatest word of the three, and should have chief weight in delivery. If I were compelled to mark the proper utterance by symbols, I think I should introduce a double —, and should mark it thus — — — — —" The Bishop of Salisbury, who writes that 'God of God' "is a resumption and explanation of the words 'begotten of the FATHER before all worlds.'" This difficult thought

* This would in music be equivalent to minim, minim, semibreve—which was recommended in the 1st Article in our issue of August 3rd.

seems to suggest a short pause between 'God' and the 'of God' and an accent or stress upon the 'of.' The Bishop of Chester, who writes:—"There should surely be a decided accent upon 'of.' The accentuation God of God plainly involves theological and grammatical awkwardness" The Bishop of Oxford, The Bishop of St. Albans The Bishop of Sodor and Man, Archdeacon Denison, who writes: "I always say of the three words with the same accent 'God of God.'" Archdeacon Farrar, who writes:—"If the words be read 'God of God' persons give it the same sort of meaning as 'King of Kings' or 'Lord of all Lords.' But the of represents the Greek ek and indicates the Eternal Sonship." Dean Goulburn, The Dean of Rochester, Mr. Gladstone, Chancellor Phillips, The Head Master of Winchester, The Head Master of Harrow, The Rector of Sandringham (F. Alfred J. Hervey, who considers that "The words in 'God of God' should be of equal duration, but to emphasize* the preposition would be a bad reading"), and the Precentor Rochester—read God of God.

C (2)—Canon Rawlinson and Dr. F. Gladstone read 'God of God.'

D (1)—The Bishop of St. Albans, and the Bishop of Sodor and Man prefer a comma.

D (2)—The Archbishop of Canterbury, Dean Goulburn, who writes: "Accentuate 'By' not 'Whom,'" Mr. Gladstone, Canon Rawlinson, Chancellor Phillips, and the Headmaster of Winchester and the Headmaster of Harrow prefer a semicolon.

D (3)—The Primus of Scotland and Dr. F. Gladstone prefer a colon.

E (1)—The Archbishop of Canterbury, the Bishop of Sodor and Man, Dean Goulburn, Chancellor Phillips, Canon Rawlinson, the Head Master of Winchester, the Headmaster of Harrow, the Precentor of Rochester, and Dr. F. Gladstone place the chief accent on 'rose.'

E (1)—His Grace the Archbishop of Canterbury, The Bishop of Sodor and Man, Dean Goulburn, Mr. Gladstone, Chancellor Phillips, Canon Rawlinson, The Head Master of Winchester, the Head Master of Harrow The Precentor of Rochester, and Dr. F. Gladstone place the chief accent on 'rose.'

The Bishop of St. Albans prefers equal accent on 'rose' and 'again.'

E (2)—All reject the idea of making 'again' longer or more important than 'rose.'

F (1)—The Primus of Scotland, The Bishop of St. Albans, The Bishop of Sodor and Man, Dean Goulburn, Mr. Gladstone, Chancellor Phillips, Canon Rawlinson, and The Head Master of Winchester, prefer reading (a).

F (2)—The Head Master of Harrow and Dr. F. Gladstone prefer reading (b)

F (3)—His Grace the Archbishop of Canterbury observing that "Together" not being a separate word in the original; but part of the compound 'sumproskunomenon kai sundoxazonenon' ought not to be attached to what precedes it, as in (a). Again there is no reason for a comma on each side of it. It should be sung smoothly and continuously with a slightly stronger link to "is worshipped." While 'sundoxazonenon' is rendered by 'conglorificatur' word for word 'simul adoratur' "appears to be the nearest Latin rendering attainable for 'sumproskunomenon' because there is no word 'coadorare' "

G (1) To the question "Is together is worshipped allowable in English?" The Primus of Scotland, Canon Rawlinson, and Dr. F. Gladstone answer "No." Chancellor Phillips write "I think not," and the Head Master of Harrow "Hardly."

H. Does (a) 'I look . . for' or (b) 'I look for . . ' best express prosdokomen' and 'expecto'?

H (1) His Grace The Archbishop of Canterbury, The Primus of Scotland, The Bishop of St. Albans, Dean Goulburn, Mr. Gladstone, Chancellor Phillips, Canon Rawlinson, The Head Master of Winchester, the Head of Harrow and the Precentor of Rochester prefer (b), viz. 'I look for . . '

H (2)—Dr. F. Gladstone prefers the long accented "look."

* This has already been pointed out in the afore-mentioned Article—and in Hint No. 6 'Avoid two faults in God of God.'

THE OPINIONS GIVEN THIS WEEK ARE AS FOLLOWS:—

- A
A (1) 10 not more than a crotchet or quaver rest.
A (2) 2 more than a crotchet rest.

Majority 8 for A (1).

- B
One equal accent.

- B (1) 7
B (2) 4

Majority 3 for B (1), i.e., visible and invisible.

- C
C (1) 21+Cardinal Newman and 4 Bishops—26.
C (2) 2

Majority 24 for C (1) GOD OF GOD.

- D
D (1) 2
D (2) 7
D (3) 2

Majority 3 for D (2).

- E
One equal accent.

- E (1) 9
E (2) 0

Majority 8 for accent on 'rose.'

- F
One.

- F (1) 8
F (2) 2
F (3) 1

Majority 5 for F (1) 'with The FATHER and The SON together.'

- G
G (1) 5 Three express and two imply 'No.'
G (2) 1 implies 'Yes.'

Majority 4 for G (1) that 'together is worshipped' is not allowable.

- H
H (1) = (b) 10
H (2) = (a) 1

Majority 9 for reading (b) i.e. 'I look for.'

ADDING THE MAJORITIES OF LAST WEEK TO THOSE OBTAINED NOW, THE RESULT IS AS FOLLOWS:—

Majority for A (1) that there should not be more than a comma (i.e., a crotchet or quaver rest) between the leading phrase of the Priest and the continuation taken up by the choir.

Last week 21, this week 8. Total 29.

Majority for B (1) that there is an accent on invisible when contrasted with visible.

Last week 16, this week 7. Total 23.

Majority for C (1) that GOD OF GOD (eternally Begotten) is the most appropriate accentuation.

Last week 20, this week 24. Total 44.

Majority for D (2) that there should be a pause equivalent to a semi-quaver—i.e., that in music, whether by rest or otherwise, the word 'FATHER' should be kept separate from 'By Whom.'

Last week 7, this week 3. Total 10.

Majority for E (1) that the chief accent should be on 'rose' in 'rose again.'

Last week 23, this week 8. Total 31.

Majority for F (1) that "together" should be taken with the preceding words 'The FATHER and the SON.'

Last week 14, this week 5. Total 19.

Majority for G (1) that "together is worshipped" is rejected as not allowable in English.

Last week 12, this week 4. Total 16.

Majority for H (b) that 'look for' is a compound transitive verb, and should be pronounced as if the verb and preposition were linked.

Last week 20, this week 9. Total 29.

From this result, obtained from the highest theologians and scholars in this kingdom, it will be seen that the 'hints' for Church composers put forward in our issue of August 17 were both in the main and in detail correct; and that the objections that were raised against them during eight or nine weeks of discussion must be considered absolutely invalid.

It only remains for us to express our deep thanks to the Reverend Prelates and eminent Scholars, through whose generous kindness we have been enabled to arrive at this satisfactory conclusion.

P.S.—At the moment of going to the Press some additional and most important opinions have been received which we have only time to announce briefly.

(1st) that of His Eminence Cardinal Newman, whose views coincide with "the excellent answer of the Cardinal Archbishop."

(2nd) the Bishop of Bangor, who writes:—"I should certainly put an equal accent on the three words GOD OF GOD in the Nicene Creed."

(3rd) The Bishop of Marlborough (Alfred Earle) who agrees with equal accentuation of the preposition and the Sacred Name.

(4th) Bishop (Henry Lascelles Jenner) who writes:—"The accentuation, in my opinion, should be 'GOD OF GOD,' simply because this seems the only way by which the preposition "ek", "de", can be given its full significance; "of" in modern English, having almost if not quite lost its old meaning 'by' or 'from'. It is to be noted that although in the Greek version 'ek' is used in both places, 'ek tou Patros' and 'Theon ek Theou', in the Latin it is 'ex Patre natus' but 'Deum de Deo'.

(5th) from an English Prelate of distinction who approves of reading GOD OF GOD, but prefers that his name should not be linked with this opinion.

FURTHER OPINION FROM THE ARCHIMANDRITE RESPECTING 'THEON EK THEOU.'

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: Considering the respect that is due to every word that falls from the pen of the Bishop of London, I forwarded a copy of your last week's issue to His Reverence the Archimandrite—who has kindly written me a letter in Greek, of which I submit to you all the important parts translated into English; the extract from the Creed being, for the convenience of your printers, transliterated:

"REVEREND AND DEAR SIR: The punctuation of the 2nd Article* of the Symbolum of Faith must be as follows:—

"Kai eis hena Kyriou Jhsou Christou, tou Uion ton Theou, ton monogenē, ton ek tou Patros gennēthenta pro pantōn tou aiōnōn, phōs ek photos, Theon alēthinon ek Theou alēthinou; gennēthenta on poiēthenta; homoousiōn to Patri; di'hou ta panta egeneto."

"The 'Begotten, not made' must not be connected with the immediately preceding sentence "Very God of very God," but be read and understood absolutely as an explication of the 'Begotten of the FATHER before all worlds'.

"By the 'gennēthenta on poiēthenta (Begotten, not made) the heresy of Arius, who maintained† that the 'begotten' signifies "made, built, ordained (or appointed), grounded‡" is thoroughly abolished and annulled.

"I am, Reverend and dear Sir,

"Yours sincerely,

"D. PLAISAS."

By this letter it will be seen that according to the Greek original (the construction of which is not altered by the omission of 'Theon ek Theou') the 'of' in 'God of God' is dependent upon the 'Begotten' which precedes rather than upon that which follows it. Being dependent (as all allow) upon 'Begotten' the preposition 'of' will not be affected by the place of this 'understood' influence: but what has been constantly affirmed by

* "We divide the body of the Symbolum into Twelve Articles, and intone the same, "from The Patriarch to the Archimandrite, from the Throne; only the lector or reader reads it from the Lectern."

† Arius said "prin gennēthe, etoi ktisthe, e oristhe, e themelioshe, ouk en agennetos gar ouk en." That is to say "Before he was generated, or instituted, or ordained or founded, he was not: for whilst (This adverb of time is of course inappropriate, but appears necessary) unbegotten he was not."

‡ These last three words (etizesthai, orizesthai, themelioussthai) are, I am sorry to think, inadequately rendered. The English language has not the subtle refinement of the Greek: but perhaps through this imperfect interpretation of these words their meaning may be sufficiently perceived even by those who are not Greek scholars.

English scholars and elocutionists during the last hundred years is that being dependent upon 'Begotten,' and expressing, therefore, the sense of 'from,' it should on that account bear an accent equal to that upon the Sacred Name: inasmuch as—without an accent—the preposition is undetermined, and remains as the ordinary sign of the possessive,—the sentence signifying 'DEUM DEI' not 'DEUM de DEO'.

It is dangerous to make universal statements respecting peculiarities in the English language, but it would appear that whenever 'of' is used with the sense of 'from' it bears an accent equal to the word with which it is connected. For example 'The Love of God' is our love towards Him: 'The Love of God' is God's Love towards us.

Minute differences in vocal utterance are so little regarded in England, save by persons of exceptionally good ear or good training, that those who call attention to this subject must incur the risk of being styled 'purists' or 'precisians.' It is, nevertheless, a matter of no small importance (as the Bishop of Salisbury, in a letter you have shown me to-day, observes) that "the minister who recites the Creed, and the Choir and People who join in it, should do so with a consciousness of the meaning of what they are saying"; and how, we may ask, can this be attained if solemn phrases are by wrongful accentuation forced to convey a wrong meaning?

Your interest in this Creed, Mr. Editor, has been awakened on account of its connection with Church Musicians; and for their sake alone all that is doubtful in its language or prosody ought to be definitely settled by those who are acknowledged authorities both in Theology and in English idiom. But, outside the circle of Church Musicians, there is a countless multitude of persons who will be thankful to learn how the well-known phrases in this Creed should be intelligently rendered, in order that they may teach their children how to repeat its venerated words in accordance with their true meaning.

I remain, Sir,

Very faithfully yours,

FREDERICK K. HARFORD.

THE DEAN OF WELLS ON "TOGETHER IS WORSHIPPED."

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: On one point discussed by those who have given their judgments on the questions which you have submitted to them as to the punctuation and accentuation of passages in the Nicene Creed I find myself almost in a minority of one. I trust you will permit me to state why, in spite of the authority rightly attaching to the names of those from whom I differ, I still adhere to my opinion.

I have maintained that the right punctuation of the words that form part of the additions to the Creed as they stand in the English version made at the Council of Constantinople is "Who, with the Father and the Son, together is worshipped and glorified," and I do so for the following reasons.

(1) The Greek text of the clause, literally translated, runs as follows: "Who, with the Father and the Son, is together-worshipped and together-glorified" *sumproskunoumenon kai sundoxazomenon*. The adverb is incorporated with the verb. I submit that the most accurate rendering of those words in English, which does not admit of the incorporation, is to attach the adverb as closely as possible to the verb.

(2) In the Latin version of the Creed I find "*Qui cum Patre et Filio simul adoratur et conglorificatur*." Here the incorporation of the adverb is confined to the second verb, but the principle is recognised there, and regulates the construction in the case of the first. In St. Ambrose (*de Spir. S. iii.*, 12) we find (used, however, of Christ) the verb "*co-adoratur*," which would have been an exact equivalent of the Greek.

(3) I ask what authority there is for the assertion that the construction "together is worshipped and glorified" is "not allowable in English." It seems to me that our English Bible supplies a sufficient number of parallelisms to justify it. Comp. "glorified together" (Rom. viii., 17), "tempered together" (1 Cor. xii., 14), "framed together" (Eph. ii., 21), "gathered together" (*passim*).

E. H. PLUMPTRE.

Deanery, Wells, Oct. 15, 1889.

[Whilst thanking the Dean of Wells for his valued communication we beg to point out that the Greek original and the Latin translation were placed before our readers, and their peculiarities and meaning carefully contrasted with the English translation in the Rev. Mr. Harford's article of August 3, out of which the present controversy has arisen.—EDITOR M. W.]

FROM THE MUSICIAN'S POINT OF VIEW.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: Whilst fully appreciating the importance of the interesting discussion that has been recently carried on in your columns on the above subject, and heartily sympathising, up to a certain point, with the views and intentions of Mr. Harford and others who have taken part in it, I venture to think there is one aspect of the question which has hardly received sufficient attention—at any rate in the later stages of the controversy. We have had full and ample exposition of (a) the literary and (b) the theological requirements of the case, to the almost entire exclusion, it would seem to me, of the musical requirements. For surely the Divine Art not only has such, but has ample claim to have them satisfied up to a certain point. The association of words with music is an alliance—an alliance, moreover, which is only entered into by one of the parties for the sake of the advantages which the other has to bestow; for why should we sing our words at all, and not rest content with speaking them, except because we conceive that in calling music to their aid we are thereby adding a beauty and an impressiveness to them which is worth adding. In this alliance, therefore, 'words' are seeking (to use a homely phrase) "to better themselves" by the aid of music; but they can have no possible claim to do so at the expense of music. Now music has its own essential requirements, and where these are not satisfied it ceases—at least in the view of some of us—to exist; its phrases, for instance, must be rounded and complete, not jagged or truncated, and they should balance one another; its rhythm must be clearly defined and emphatic; its accent in any given group of notes must fall on such notes, and on such only, as will transform that group from a void and meaningless consecution of sounds into that which musical instinct will recognise as melody. Now it would be absolutely impossible to satisfy such claims as these if all that is to be done in the matter is to sing our words in all respects save one (*viz.* intonation) exactly as we speak them. There is little or no rhythm in spoken language; there is not any approach (except in some of the highest branches of oratory) to anything like balanced phrasing; and our spoken accents are utterly devoid of anything like that prosodical periodicity which is the essential element of melodic form. You have called, Sir, your cloud of witnesses to give evidence "on disputed points in the accentuation of the Nicene Creed," but their replies seem to indicate that, in at least the majority of cases, they have accepted your questions in the sense of what accents, &c., are the right ones in speaking the Creed. Now no one would I think dispute that in speaking we should say "visible and invisible;" but let us advance from 'speaking' to 'saying' (in the liturgical sense), *i.e.*, to monotoning. Who on earth ever heard a Precentor or Choir in intoning the Creed put precisely the same strong accent on the first syllable? whilst if we go still higher—to the vocal inflections, &c., of a musical setting, I really tremble to think of what would be the result of ending up a musical paragraph (just at the point where rhythmical precision and evenness is most needed) with an exact metrical reproduction of such a prosodical hybrid as a long and three shorts. No, Sir, there is a limit to the possibilities of the case which we must not ignore. To avoid such musical phrasing as necessarily runs into one, verbal clauses which should be distinctly separated: to abstain from such melodic accentuation as will force the words to tell a wrong tale grammatically or theologically: these are reasonable requirements, and it is not asking too much of Music to conform to them; but when we come to insist in all cases upon an exact reproduction of current spoken syllabisation, we are, I think, overstepping the limits of common sense, as well as making demands upon the Art which never have been and never will be thoroughly satisfied. There is indeed in the case of Church Music a very great deal to be said in favour of certain divergencies from the common spoken accent, especially if there is anything like a tradition in the case. Even in a read service this principle is generally acknowledged and daily acted upon; we 'speak' in church in anything but our ordinary colloquial tone, and in using many of even the very commonest words we syllabise and accent them wholly differently from our vulgar usage of them; a certain spirit of ecclesiastical archaism unconsciously rules the tongue on these occasions to an extent which really astonishes us when we come to reflect upon it.

Our demands upon Music ought to be somewhat analogous to those we should advance in the case of Poetry. Metrical versions of the Creed and other portions of the Sacred Office are in common use in foreign churches, especially on occasions when Congregational singing is

aimed at and provided for. So long as such versions faithfully reproduce the dogmatic substance of the prose copy we are satisfied, we quarrel not with them because the exigencies of metre require the occasional substitution of a trisyllabic synonym for a monosyllable, or *vice versa*. And so long as music in a broad and general way tends to emphasize rather than obscure the right and proper sense of the words, and in lesser details gives no violent shock to our linguistic susceptibilities, surely we ought to be content. It is far more to the purpose, in such a case as this of the Creed which we are considering, that we should secure in our musical settings broad, solid, musical phrasing, with a certain "Church Militant" ring and swing about its rhythm and accents, rather than run the risk of losing this in our anxieties to tithe the mint, anise and cummin of "commas or semicolons" and vernacular syllabifications.

There is only one point of anything like dogmatic importance on which on (1) theological and (2) ecclesiastical grounds I venture to differ from Mr. Harford and others to whom you have appealed, and that is on the propriety of a "break"—I do not say a prolonged one, but still an emphatic one—after the very first clause of the Creed. Professor Stanford has most rightly insisted that the very fact of the "Intonation" is a standing argument in its favour from an ecclesiastical point of view, whilst theologically the first clause has in itself a peculiar prominence which can only be fairly represented either in speaking or singing by such a pause as will tend to "set it off" (as it were) on a pedestal of its own. In many of the forms of the Christian Creed even before the Council of Nice this emphatic lifting of the Standard of Monotheism against the Polytheism of the Gentile world in the very forefront of it is to be found; and no one can, I think, read the remarks of the greatest English exponent of the Christian Creed, Bishop Pearson, a former Master of this College, without feeling that we cannot go too far in the honour, so to speak, we pay to this initial clause, which forms a kind of Preface, as it were, to the whole matter.

I have the honour to remain, Sir,

Your obedient servant,

GERARD F. COBB.

Trinity College, Cambridge, October 15, 1889.

The Dramatic World.

"BOX AND COX."

LONDON, WEDNESDAY, OCTOBER 16TH, 1889.

MY DEAR MR. FIELDMOUSE,—

The fact that there has to-day been given, at the old comedy theatre, a special performance for the benefit of a dramatist so old that you will know far more of him than I can tell you—Mr. Maddison Morton, author of the immortal "Box and Cox"—has led me to think a good deal about that author's work.

What excellent work it is, the best of it; and what a pity that we have none of it nowadays! It is curious that the one-act farce should have come into existence so lately—for even a century ago nearly all farces were in two acts—and should now for a time have died out so completely.

For with all the number and variety of our theatres in London to-day, there is very little variety in the dramatic fare they offer us. The hard and fast rule seems to have been laid down that one piece must constitute the entire evening's entertainment, and that that one piece (if it is not by Messrs. Gilbert and Sullivan) must be divided into at least three acts.

When, therefore, a manager finds that the piece he has resolved to produce cannot by any stretching or padding be made to last even from half-past eight to ten-fifty, what is the poor man to do? His one play will not last a bare two hours and a half, and he is supposed to give his pit and gallery audience a programme which shall cover three hours. How can his three-act comedy "constitute the entire evening's entertainment?"

The subtlety with which he complies with the unwritten law is

worthy of Mr. George Lewis. He produces another short play; but *he takes the utmost care that it shall never, by any accident, be in the least degree entertaining*. A stale joke is a dull joke; therefore he avoids new first-pieces as much as he can. A good man will seldom work without pay; therefore he binds himself by a solemn vow not to pay for first-pieces. Young, untried, and cheap actors are not of course—taking them all round—as good as actors of higher standing and more experience; therefore he has built up a dead wall of custom which prevents any actor of whom the public has heard from playing in a first-piece. I imagine that Mr. Terry or Mr. David James would faint if you suggested his appearing on the stage a moment earlier than 8:25. He would lose caste, and be paid several pounds a week less for doing so much more work.

Even among the elderly, cheap, ill-played pieces of which I am speaking the great majority are comediettas, or even sentimental little dramas in one gush; the hearty human farce has disappeared. But if you are ever early for the drama at the Adelphi—which is almost inconceivable—you will see half a dozen people disporting themselves on the stage in extraordinary and ancient costumes for the benefit of empty stalls and dress-circle, and a pit and gallery which tries hard but vainly to think itself amused. And this, you are told, is a screaming farce.

Its very name is probably not mentioned in the advertisements, which only remark, with proper scorn, "Farce at 7.20" Farce! The sacred name is profaned. You, Sir, can well remember Keeley, Wright, and Buckstone; you knew the glories of half-price, when thirty pounds (to adopt Mr. Crummles's description of human beings by their metallic rulers) would troop gaily into the pit to see a great comedian in a "side-splitter;" you know that farce-acting is not merely an affair of check trousers, nor farce-writing of broken crockery.

We, Sir, the sons, degenerate in this respect, of sturdy sires, have become too finikin in our pretence of culture, too cynical in our avowal of merely commercial motives. We are too grand to go into the pit to condescend to be amused at the humours of printers and hatters; and we allow the manager to assure us that "first pieces don't pay"—that the success of a theatre depends solely upon the "play of the evening"—and on that pretext to pad his bill with pieces so bad and so badly acted that we ought to crush them and their like at once and for ever. (It is easy enough; a month's constant hissing would do it, or a fortnight's).

Perhaps we are somewhat better than we were half a dozen years ago—in the plays, if not in their acting—but the good old farce is even rarer, and we can but console ourselves with the thought that the bad old farce has gone with it. Nowadays, if we want broad fun—as we always have wanted it and always shall—we must stretch it out into three acts (probably killing it on the rack in the barbarous process), or turn it into absolute incoherent idiocy and mix it with idiotic music.

Wherefore? Why may not a plain man be funny in more or less than three acts? Why must there be sleeping-time even in the smallest joke? Think, if the adventures of "Box and Cox" as we know them had been followed by two unnecessary acts, how many million people would have lost how many tens of millions of healthy laughs?

There is an artistic loss, too; for "Box and Cox" is beyond question a work of art in its own excellent little way. The story, founded on that of a much inferior play by the great Labiche, is developed with perfect skill, and progresses naturally from first to last, with the Aristotelian "beginning, middle and end." The incident from which it starts is perfectly natural and naturally funny. The dialogue is not perhaps witty, but quaint and

irresistibly amusing. "Take a bit of roll, sir," has in it the true spirit of burlesque; and the final touch of sheer extravagance—the recognition by the absence of strawberry marks—comes at exactly the right place, the very end.

Of course when there comes a revival of farce—if, as one can but hope, it does come—we shall not ask the "Box and Cox" of the future to be exactly the "Box and Cox" of the past. Every age that is truly alive brings forth its own art, laws, religion, even its special vices and virtues; and so must every generation make its own jokes. A few fountains of fun are perennial. Aristophanes and the red-hot poker—to take the two ends of the artistic scale—have still their delighted votaries; nor do Rabelais nor the circus clown need to find fresh quips or *joyeusetés*. But humours less elemental or elementary need renewing; and so Colman the Younger and Theodore Hook—and even Smollett and Judge Haliburton—give way (and we do not grumble) to Mr. Burnand and the New Americans.

For to-day's performance at the Haymarket, it was to some extent a disappointment. Mr. Harry Nicholls and Mr. Arthur Williams—two very genuine farce-actors—were to have played John Box and James Cox respectively; but Mr. Williams this very morning was prevented by gout from "putting his foot to the ground"—so Mr. Beerbohm Tree told us, in his little speech of apology—and putting one's foot to the ground is a necessary preliminary to playing Cox. So London was scoured to find an actor who knew Cox, but at so short a notice none was found. Then up spake Mr. E. M. Robson, now of the Haymarket (nephew of the Robson of your days), and "I have played Box," said he, "but Cox I do not know." Whereto the undaunted Harry Nicholls: "I have played both; and, if you will, I will change parts, and Box and Cox shall yet be satisfied." And they were; Mr. Nicholls showed how well his quiet and absolutely natural style was suited to the true fun of the good old farce, and Mr. Robson was a very quaint little Box; but the want of preparation could not but make itself felt here and there. Indeed one of the biggest laughs of the afternoon was gained by Mr. Nicholls—when Box had to appeal directly to the prompter, and Cox said in his quiet way, "All right; you'll get it presently."

It was a pleasant afternoon altogether, and one of its pleasantest features was the recitation by Mr. Beerbohm Tree of some verses of kindly greeting to the old dramatist—charming verses (by Mr. Clement Scott), spoken with the actor's unfailing intelligence. One was sorry to hear that ill-health kept Mr. Maddison Morton a prisoner to his cloisters in the Charterhouse, where, like Colonel Newcome, he is spending his later days; but his kind, handsome face looked at us from the programme in an admirable photograph. It was a pleasant day, Sir; would you had been there, enthusiastic as

Your enthusiastic

MUS IN URBE.

THE DRAMATISTS.

IX.—MENANDER.

To make up for our ignorance of Greek comedy we have elaborately subdivided it into classes whereof one probably never existed, while of another no examples remain, and of the third we know only the works of one man. The Old Comedy is represented in our libraries solely by the plays of Aristophanes; the Middle Comedy at best was only the earlier plays of the New, or belated remnants of the Old, and at worst was nothing at all; and for the New Comedy we have but some fragments of Menander to show.

During the lifetime of Aristophanes the Old Comedy was suppressed by law, and its personal, plotless satires were succeeded—perhaps after an

interregnum which we may, if we like, call the Middle Comedy—by a drama much more like that of the moderns. Its plays were not wholly farcical or satirical; their "humours" were much quieter, and were elaborated in intrigues as regular as those of Sophocles, with personages intended for types of character rather than caricatures of living individuals. There were, even, in the plays of Menander, scenes of much pathos and imagination.

Menander was born, of a good family, at Athens, B.C. 342, and is said—no doubt falsely—to have drowned himself on account of the success of his rival Philemon. Philemon, by the way, generally was more successful than Menander on the stage: "Do you not blush when you win a prize from me?" said Menander to him, with perhaps not unjustifiable pride. As a fact, it would seem that Menander with his hundred-and-eight comedies only won the prize five times.

Other writers attribute his death to an accident in the harbour of the Piræus, B.C. 291; but about his life there is less difference of opinion. All agree that he was the disciple of Theophrastus, of whom perhaps he learned the art, then young, of character-drawing; and that he was the friend of Epicurus, whose philosophy may have influenced his own character—for it is not denied that Menander sought pleasure above all things, and did not always seek its noblest forms.

Yet, whatever is not denied, we must not too readily believe ill of Menander, for we have a strong witness in his favour. This is the singularly beautiful statue in the Vatican, said to be his portrait: the seated figure of a man, full of dignity and ease, with a face noble and thoughtful, a forehead grave and wise, a mouth and chin which are not those of a sensualist.

All that we know of his works pleads strongly for him, too. He has had the singular fate of being best known through his imitators; the plays of Terence are but the plays of Menander rewritten—Julius Cæsar called Terence, very cleverly, a "half-Menander." Through Terence, then, we know something of his plots and of his characters—those types which lasted some two thousand years, till the days of Molière and Regnard.

And Menander himself thought the plot the essential thing in a play. "My comedy is finished," he said once. "I have planned it out. Now I have only to write the verses." Three of his plots remain to us—those of "The Treasure," "The Ghost," and "Plocion" (? The Collar).

We have fortunately many and long fragments by which we can judge of his style—whose simplicity, elegance, and humour gave him his place in Greek literature. "Oh Menander! oh human life! which of you two imitated the other?" said the critic Aristophanes (not to be confounded with the playwright). Other writers have ranked him with Homer and Plato and Epicurus; many of the fragments of his poetry are worthy, in beauty of thought and expression, of Euripides, the great poet to whom all the writers of the new comedy looked up as their master. Horace, Cicero, Propertius, Ovid, all the best of the Romans wrote of him with an affectionate enthusiasm; and Pliny tells us how Ptolemy wrote him pressing letters, offering immense wealth and a public of worshippers, with a fleet and ambassadors for himself alone, if he would but honour the city of Alexandria by making it his home. "But Menander honoured himself more by preferring the quiet joys of letters to the dazzling luxuries of kings."

Like almost all great dramatists, Menander was accused of plagiarism. Very likely he took what was good, and made it his own, wherever he found it, after the fashion of Molière; very likely he took jewels from the mire and set them in coronets, or turned common coal to diamonds by the alchemy of his genius. Shakespeare, Molière, and even the brilliant M. Sardou are just as unscrupulous, and we are constantly thankful to them for it. Nay, we are even grateful to Terence for what he has preserved to us of Menander—even though, "as gipsies do with stolen children, he disfigured it to make it pass for his own."

NOTES AND NEWS.

There is always a certain amount of interest about the revival of a play that has not been performed for two thousand years or so; and no doubt the advance booking for the performance of the "Perse" of Æschylus, now in active preparation at Athens, is gratifying to the spirited manager. It has not, we believe, been announced at which theatre the play will be performed, but it is quite evident which would be the most appropriate. There are—or were five years ago—three theatres at Athens. One, a handsome modern building, was not open during our visit; one was an evil-smelling

hall, where translations of French melodrama of the true "Saturday night" type are very badly played—we had the pleasure of witnessing "Kartomania" (alias "Trente Ans de la Vie d'un Joueur"); the third was, is, and will be the great theatre of Dionysius on the slope of the Acropolis.

Why should they not play the "Persæ" here, where it was, doubtless, many times performed when Pericles ruled in Athens? It would not, surely, be difficult to make the theatre usable enough for a single special performance. Many of the marble seats are still extremely comfortable, and there would be no difficulty about the stage or the arena where the chorus stood and sang. Where the difficulty would probably come in would be in the attempts of the actors—especially if, as we understand, they are to be amateurs—to make themselves heard. To fill an enormous space in the open air, with an untrained voice is no easy task. Some one was asked what was the difference between the actors and the very clever amateurs who took part in the open-air performances given by Lady Archibald Campbell at Coombe. "The difference," it was replied "is that we can hear all the actors and none of the amateurs."

It is a curious reflection that if a Greek of the time of Æschylus could hear this coming performance of the "Persæ" he would probably not understand half what was said. The language has lasted wonderfully, if one considers what has been the fate of the country; Æschylus himself could probably read a leading article in an Athenian newspaper of 1889 pretty easily; but the pronunciation has become utterly debased. How far this process of corruption has gone may be judged from the fact that no fewer than five of the Greek vowel sounds are now pronounced exactly alike—are reduced, in fact, to one sound. The η, ι, υ, ε, and ο are all pronounced "ee"—like the long English e in Zebra. The accents, however, are unchanged; you have only to follow the accents marked in your school Homer or Greek Testament to give your syllables the precise emphasis of an Athenian speaker of to-day.

Next week an importation and adaptation from America at the Globe; Miss Loie Fuller will produce "Caprice," by Mr. Howard P. Taylor, altered for the English market by Mr. F. W. Broughton. And at the Grand, Islington, Miss Wallis will revive Mr. Wills's French Revolutionary play of "Ninon," originally produced with some success at the Adelphi.

"Sweet Lavender" will reach its 600th performance on the evening of Friday, November 8.

Mr. Charles J. Fawcett is busy on a three act play for Mr. Forbes Dawson, which will be produced at a matinée during the ensuing season at Terry's Theatre, under the management of Mr. H. T. Brickwell.

By special request Mr. Edward Terry will give an extra matinée of "Sweet Lavender" on Wednesday, Oct. 23, in addition to the usual Saturday ones.

FOREIGN NOTES.

An attempt is being made to revive the scheme for erecting a monument to Wagner in his native town, Leipsic. A committee was appointed for the purpose some years ago, but their energies were soon diverted to another plan for purchasing what is now the Oesterlein-Wagner Museum at Vienna. This has been found impracticable, and the committee now desire to revert to the original plan. Herr Schaper, a distinguished sculptor of Berlin, has been invited to furnish a sketch for the proposed statue, and with a sum of about 11,000 marks already subscribed, no difficulty ought to be experienced in raising the remainder of the sum necessary.

A new opera, "Der Vasall v. Szigeth," by Smareglia, an Austrian composer, was produced at Vienna on the 4th inst. with considerable success. The libretto seems of a rather "risqué" character, but the music, though not free from reminiscences, is described as written with much skill and artistic purpose.

A grand banquet was given on the 8th inst. in honour of M. Ambroise Thomas, president of the musical section of the Paris Exhibition, by his

confrères. Among those present were MM. Colonne, Delibes, Theod. Dubois, B. Godard, Guilmant, Lamoureux, and many other distinguished musicians. M. Léo Delibes proposed the toast of the evening, "En l'honneur de notre illustre maître, de notre bien aimé doyen, toujours jeune de cœur et de talent." M. Thomas returned thanks in a few modest words. M. Tirard, President of the Council of Ministers, and M. Larroumet, Director of Fine Arts, also spoke.

A bazaar and fête on a grand scale are to be held at the Palais de l'Industrie on the 19th and 20th inst. in aid of the sufferers by the Antwerp catastrophe. The scene is to represent a Flemish Kermesse as nearly as possible, and all the most famous actors and actresses in Paris are said to have offered their services.

A new opera, "Lo Schiavo," by Senor Carlos Gomes, the composer of "Il Guarany," was produced at Rio Janeiro on the 28th ult. with brilliant success. The Imperial Family was present at the performance, which was conducted by the composer in person.

"La Mascotte" has indeed brought good luck to her composer, M. Edm. Audran. The opera was played a few nights ago at the Bouffes-Parisiens for the 1,300th time. The first performance was on Dec. 29, 1880.

DR. BERNHARD SCHOLZ.

Born at Mainz on the 30th of March, 1835, Dr. Bernhard Scholz evinced an aptitude for music at an early age. While still a child he was placed under the best musical instructors that Mainz afforded, Herr Ernst Pauer notably being one of them. It was not his parents' wish that he should make music his profession, but that he should succeed to his father's business as a lithographer. He was accordingly sent to Paris, where for two years he worked in the studio of the celebrated Lemercier, and on his return home for a time assisted his father. But music was destined to gain the upper hand, and in 1855 his parents yielding to his urgent and oft-repeated request that he might devote himself to music as a profession, sent him to Berlin, where he went through a regular course of study under the celebrated theorist, S. W. Dehn. This completed, he went at Dehn's advice to Milan, where he placed himself under the famous singing-master, Sangiovanni, not, however, in view of becoming a singer, but that he might gain facility in writing gratefully for the voice. In 1856, at the age of twenty-one, he received his first musical appointment, viz., as Professor of Counterpoint at the Royal Conservatory of Munich. This he soon relinquished from a wish to extend his experience, especially in matters operatic and theatrical. Thus, after gaining experience as a conductor in the unimportant theatres of Zurich and Nuremberg, he was called to Hanover in 1859, and held the post of conductor at the Court theatre there until 1865. Thence he moved to Florence, where he officiated as conductor of the Cherubini Society, but at the end of a year returned to Germany, and took up his residence at Berlin. Here he remained, occupying himself in conducting orchestral concerts, giving lessons, and composing until 1871, when he was appointed conductor of an Orchestral Society at Breslau, a post which he held for twelve years, but during which period he made many excursions to other cities, especially in Rhineland, in which he appeared in the triple capacity of pianist, conductor, and composer. On leaving Breslau the degree of Doctor of Philosophy, ~~honoris causa~~, was conferred upon him by the University of that city. In 1883 he was elected against many competitors to succeed the late Joachim Raff as Principal of the Conservatory of Music at Frankfort, founded by the late Dr. Hoch—a post which he still holds.

Among the most important of his compositions, the list of which includes a large number of songs, pianoforte pieces, chamber and orchestral works, cantatas, and operas, may be enumerated two string quartets (Op. 46 and 57), a quintet (Op. 47), two overtures ("Iphigenia" and "Im Freien"), a Symphony (Op. 60), composed in 1883-4, and dedicated to the Philosophical Faculty of the University of Breslau in gratitude for the degree conferred upon him by that University, two Cantatas ("Das Siegenfest" and "Das Lied von der Glocke"), a Requiem, and five operas, viz., "Carlo Rosa" (Munich, 1858), "Ziethensche Husaren" (Breslau, 1869), "Morgiane" (Munich, 1870), "Golo" (Nuremberg, 1875), and "Der Trompeter von Säckingen" (Wiesbaden, 1877).

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MUSIC IN BIRMINGHAM.

A PATTI CONCERT.

(From our Own Correspondent.)

My experience of Birmingham concerts extends over a period of thirty-five years, but never do I remember a sight so remarkable as that last night at the Town Hall, on the occasion of Messrs. Harrison's first concert of the present series. Our popular *entrepreneurs* "led trumps" in the shape of Madame Adelina Patti. Already for days past every available seat had been sold, and large premiums were offered for tickets, but none were forthcoming. On entering the hall one was literally dazzled by the mass of colours and radiant faces. The reserved seats not only extended all over the hall, the floor and galleries, but the great orchestra was also occupied by ticket holders right up to the last seat. Madame Patti was the recipient of a truly Royal welcome. I shall not attempt to analyse a three hours' programme containing so many items of artistic excellence, but I dwell with pleasure on the performance of "Quis est homo" by Madame Patti and Madame Antoinette Sterling. The Diva put all her strength and soul into a highly artistic conception of Rossini's exquisite duet, and was worthily supported by Madame Sterling. If by nothing else Madame Patti showed in this duet how great an artist she is. It would be futile to speak of her singing of "Ah! non credea" and "Ah! non giunge." The whole world knows how she sings her favourite airs, and the whole world knows, too, how she sings "The Last Rose of Summer," "Home, Sweet Home," and "Within a Mile," without which no Patti concert apparently could be. The enthusiasm knew no bounds, and Madame Patti was thrice recalled after "Within a Mile." Madame Antoinette Sterling, who is a great favourite at the Harrison Concerts, sang Mendelssohn's "Wiegenlied" in German with that remarkable simplicity for which she is famed, and the old Scotch song, "My Boy Tammie," which fairly "brought down the house." Mrs. Mary Davies gave Grieg's plaintive "Solvegg's Song" with great delicacy, and later on a song by Hope Temple. Mr. Henry Guy made an agreeable impression by his finished rendering of a song by Trotire and Blumenthal's "My Queen." Mr. Frederic King, who first made his *début* at one of Messrs. Harrison's Concerts, has not been heard here for some time past. It was probably an ordeal to sing before his townspeople, and, making allowance on account of a little nervousness, Mr. King may be congratulated on his success. He sang Wagner's "O! Du mein holder" (Tannhäuser) and a new song entitled "Six o'clock in the Bay" (Adams) with an artist's conception and dramatic fervour. The instrumentalists were Mdlle. Janotha (piano), Miss Nettie Carpenter (violin), Monsieur Van Biene (violoncello). The young pianist chose for her *début* here Beethoven's "Moonlight" Sonata, Chopin's Berceuse and a Gavotte of her own composition. I may say at once that her style and touch are much too delicate for our large Town Hall; moreover, her playing lacked distinct character, although her technique and remarkable zephyr-like touch aroused the enthusiasm of the house. The last movement of the Moonlight Sonata was taken at break-neck pace, and consequently the passages in the bass sounded blurred. In response to an encore after Chopin's "Berceuse" Mdlle. Janotha played Mendelssohn's "Spinnerlied." Miss Carpenter's violin playing has so often been praised

in these columns that we need only endorse former opinions. M. Van Biene knows how to please his audience, and last night he was encored and applauded to the echo. Mr. Ganz and Herr Volkmmer shared the accompaniments, which were given with tact and judgment.

The Birmingham and Midland Musical Guild are seriously considering the establishment of a Guild School of Music, where music in all its branches shall be thoroughly and systematically taught as at the Royal Academy of Music and similar institutions. They are giving on Saturday next the first of a series of five popular concerts, and the proceeds of these entertainments will go to form the nucleus of a fund towards that object. The artists at the first concert will be Miss Lizzie Preston (soprano), Madame Oscar Pollack (contralto), Mr. Edward Levetus (tenor), Mr. William Evans (bass), besides whom there will be a chorus of fifty selected vocalists trained by members of the guild and conducted by Mr. S. S. Stratton. In the instrumental department the following artistes are announced: Mr. F. Ward (violin), Mr. E. W. Priestley (second violin), Mr. Griffin (viola), Mr. Joseph Owen (violoncello), Mrs. Richardson, L.R.A.M. (solo piano-forte); accompanists, Mrs. Richardson, Mr. Oscar Pollack, and Mr. Blake-man Welch.

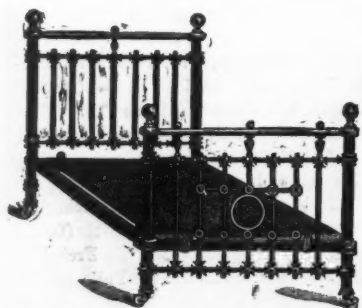
At the annual meeting of the North Midland section of the National Society of Professional Musicians which was held at the house of Mr. Arthur Page, F.C.O., Nottingham on Saturday last, the result of the competition for the prizes offered by this section for the best composition of a concerted work was made known, and the prize of six guineas was awarded to Dr. Walter Stokes, of Birmingham (formerly a pupil of Dr. C. S. Heap), for a Violin and Piano sonata, and the prize of three guineas for a song composed by W. Noel Johnson, of Repton, a late pupil at the Leipzig Conservatorium. There was a large attendance of members from the principal towns in the Midlands, who after the termination of the ordinary business were most hospitably entertained by Mr. Arthur Page. Our young and talented violoncellist, Mr. A. J. Priestley, will be missed this season on our local concert platform, having (on the advice of Signor Piatti) gone to Frankfurt to study under the celebrated *maestro*, Herr Cossmann.

MUSIC IN BRISTOL.

(From Our Own Correspondent.)

A most interesting matter may be noted here, namely, that the committee of the Madrigal Society (of world-wide fame) have purchased, through Mr. D. W. Rootham, the conductor, a complete manuscript set of all the madrigals, *fa la lée*, and canzonets of Thomas Morley, 1597. Among them are six or seven not to be found in the society's books. These pieces will be shortly tried by the members. The compositions were formerly the property of a musical antiquary at Banbury. Several madrigals have been sent in by modern writers for approval, among them being one by Miss Rosalind Ellicott, but which of these will be chosen for performance has not been determined.

We regret that want of space compels us to hold over correspondence from Glasgow, Bath, Cheltenham, Huddersfield, and other places.



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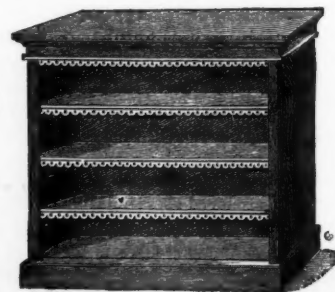
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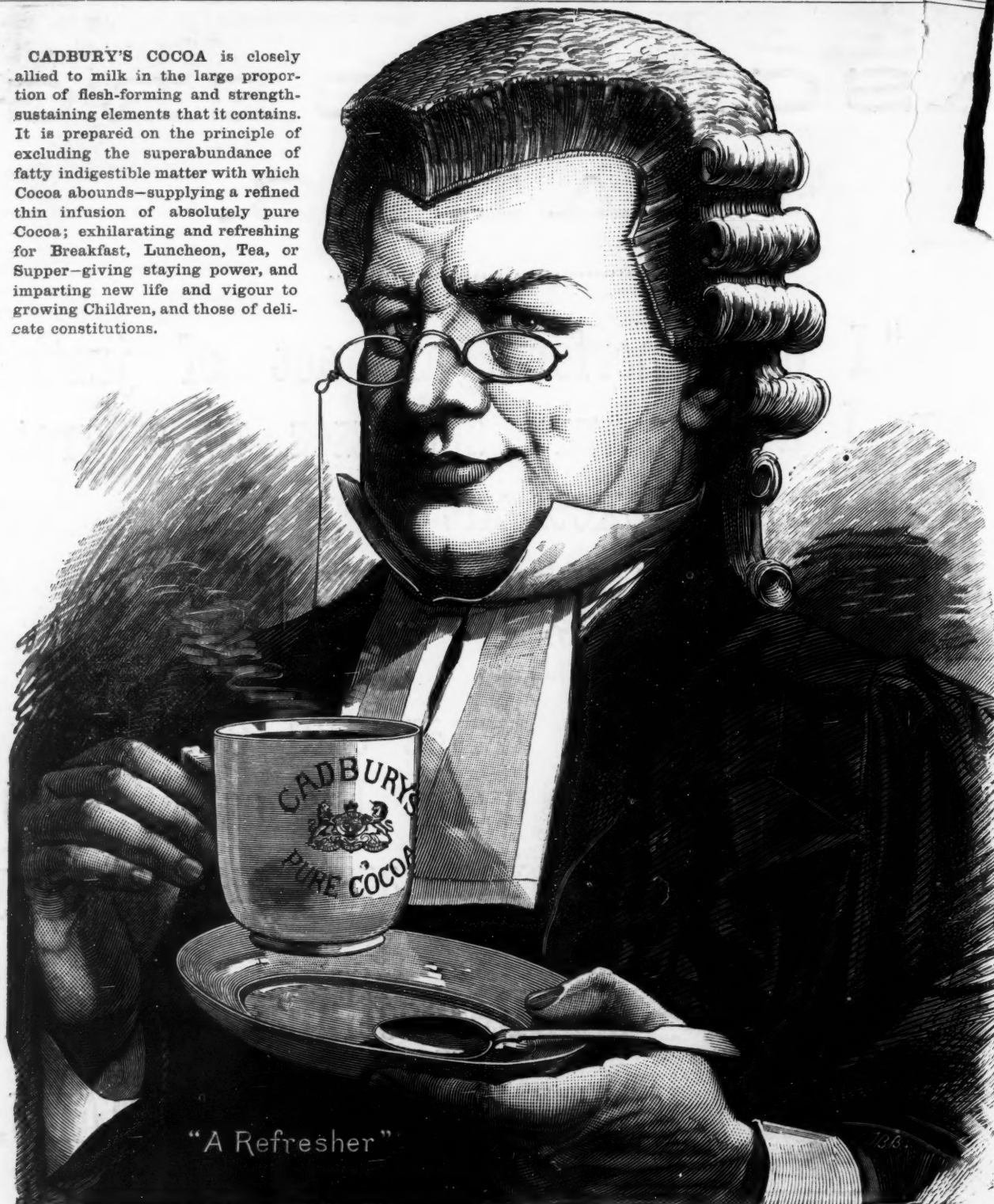
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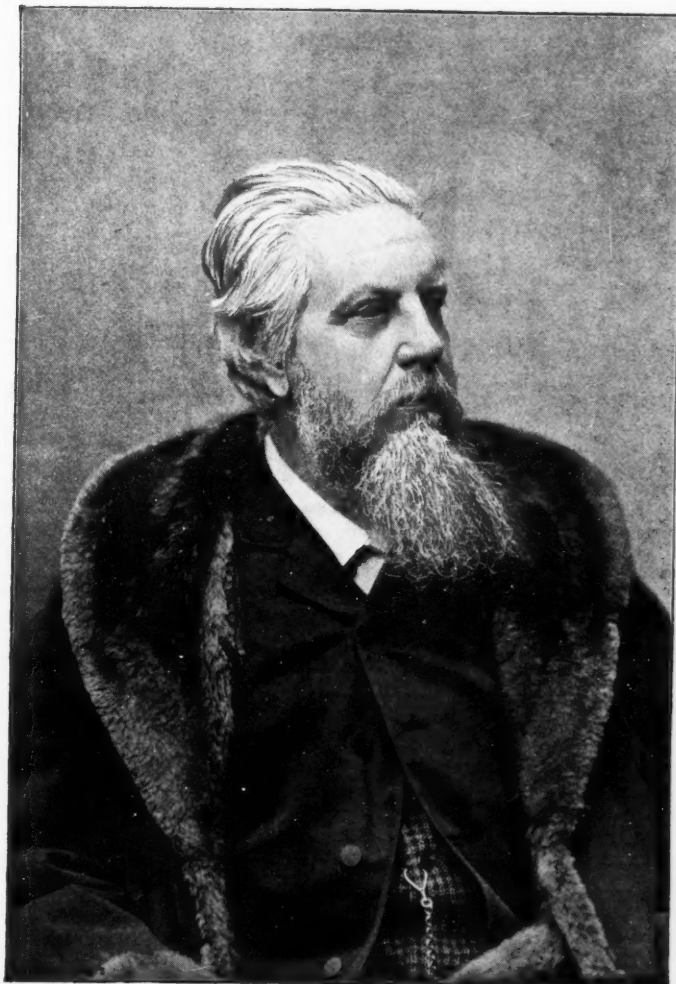
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DR. BERNHARD SCHOLZ.

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